IT IS NO USE SHOUTING (NO HAY QUE DAR VOCES)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (58/82)

DATOS GENERALES

CRONOLOGÍA	Ca. 1812 - 1815
DIMENSIONES	157 x 211 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta bruñida, buril y bruñidor
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	03 Feb 2013 / 02 Jun 2023
INVENTARIO	836 225

INSCRIPCIONES

34 (on the lower left-hand corner of the plate).

HISTORIA

See *Sad presentiments of what must come to pass.*

The second artist's proof shows that the right-hand side of the skirt worn by the central standing figure and the left shoulder of the man closest to the viewer were retouched with burin. The aquatint details on the back and upper parts of the standing figure were also

burnished.

The title was handwritten on the print by Goya in the first and only series that is known to have been printed at the time the works were created, which the artist gave to his friend Agustín Ceán Bermúdez. Therefore, the title was etched into the plate at a later date and left unchanged as of the first edition of the *Disasters of War* printed by the San Fernando Royal Academy of Fine Arts in Madrid in 1863, after the printing of the series in the possession of Ceán Bermúdez.

There is a surviving *preparatory drawing* for this print which is housed in the Prado Museum in Madrid.

ANÁLISIS ARTÍSTICO

In this print Goya sets up a contrast between the elegantly dressed French soldiers in the background - one of whom is wearing a top hat while the other located further in the background wears a fashionable bicorne hat - and the tragic poverty of the skeletal figures begging for help in the foreground. One of the starving figures leans on the wall, extending a hat in a request for alms. In the centre of the composition a woman whose head is covered gazes into the distance with a lost expression, while in the foreground of the print two dying men make desperate pleas for help.

According to Hofmann, the bearded men in the foreground bear a similarity to the vagrant philosophers depicted by Goya, such as Diogenes in *You will not find him* (*No lo encontraras*) from *Album C*. Moreover, the figure leaning on the post is reminiscent of the injured man depicted in Caprice no. 10, *Love and death* (*El amor y la muerte*).

As suggested by Juan Carrete, this print can be interpreted as a variation on print no. 54, *Appeals are in vain* (*Clamores en vano*), which deals with the same subject. In both cases, the works' titles and images express the same concept: the futility of asking for help and the impassive coldness of the French soldiers, indifferent to the suffering of the starving.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 309).

EXPOSICIONES

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 92

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
p. 175, *cat.* 58

Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828 Bordeaux. 1746-1996
Galerie Kornfeld Bern 1996
from November 21st 1996 to January 1997
cat. 142

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 219

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 138

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 80

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 97

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 160
1918
Blass S.A.

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 270
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Goya. In the Norton Simon Museum
WILSON BAREAU, Juliet
pp. 114-151
2016
Norton Simon Museum

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 178
1964
Bruno Cassirer

Goya. Die Kunst der Freiheit
TRAEGER, Jörg
p. 153, fig. 58
2000
Verlag C. H. Beck

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1090
1970
Office du livre

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 148
2013
Pinacoteca de París

ENLACES EXTERNOS