THERE IS NO ONE TO HELP THEM (NO HAY QUIEN LOS SOCORRA)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (60/82)



DATOS GENERALES

CRONOLOGÍA	Ca. 1812 - 1815
DIMENSIONES	154 x 207 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta bruñida, buril y bruñidor
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	03 Feb 2013 / 24 May 2023
INVENTARIO	836 225

INSCRIPCIONES

31 (on the lower left-hand corner).

HISTORIA

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

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 the middle of a waste ground a man stands with his hand over his face in a gesture of desperation. He is surrounded by the corpses of victims of the famine that devastated Spain during the Spanish War of Independence.

Goya renders a very dark, granular sky in the upper part of the composition in aquatint, while the central part of the plate has been left clear. The use of this device gives the effect of an omen of death looming over the central standing figure and highlights his presence in the print. The corpses are rendered in aquatint: two of them are wearing white clothing that captures the attention of the viewer. The painter depicts the ragged, oversized clothing and emaciated, bony limbs of the wasted figure who covers his face in great detail.

There is no one to help them can be linked to print no. 18, *Bury them and keep quiet (Enterrar y callar)* of this series, in which Goya represents a survivor of the famine surrounded by corpses in a desolate landscape. In the case of both prints the only living figure seems aware that he also is condemned to die.

The print also alludes to the government's inability to deal with the famine that decimated the population. On 19 November 1811 Joseph Bonaparte (Corte, 1768 - Florence, 1844) issued a decree establishing the "Establecimiento de Beneficencia", which was subsequently replaced on 7 September 1812 by the "Junta de Caridad", both of which were charitable institutions whose purpose was to supply low-cost food to the citizens of Madrid. To this end, the Establecimiento de Beneficencia was provided with 50,000 reales to cover its costs. However, some months later the local authorities in Madrid sent a report to describing the King detailing the institution's precarious situation. The hospitals and sanatoriums provided shelter for more than 8,000 people, and the resources available to them were insufficient to the task of preventing starvation in the population.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 311).

EXPOSICIONES

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 82

Goya y el espíritu de la Ilustración
Museo Nacional del Prado Madrid 1988
from October 6th to December 18th 1988. Exhibited also at Museum of Fine Arts, Boston, January 18th to March 26th 1989; The Metropolitan Museum of Art, Nueva York, May 9th to July 16th 1989, Madrid curator Manuela B. Mena Marqués, scientific directors Alfonso E. Pérez Sánchez and Eleanor A. Sayre
cat. 93

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. 144

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 60

Das Capriccio als Kunstprinzip
Wallraf-Richartz-Museum, 1996
from December 8th 1996 to February 16th 1997, exhibited also in Zurich, Kunsthaus, from March 14th marzo 1997 to June 1st 1997 and in Vienna, Kunsthistorisches Museum mi Palais Harrach, from June 29th 1997 to September 21st 1997.
cat. 110

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 140

Goya et la modernité
2022

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 99

2022

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 162
1918
Blass S.A.

Goya y el espíritu de la Ilustración
PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor A. (directores) and MENA, Manuela B. (comisaria)
pp. 314-315, cat. 93
1988
Museo del Prado

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. 180
1964
Bruno Cassirer

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 274
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 80
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1094
1970
Office du livre

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 149
2013
Pinacoteca de París

ENLACES EXTERNOS