THEY DO NOT WANT TO (NO QUIEREN)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (9/82)

DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1815
DIMENSIONES	153 x 207 mm
TÉCNICA Y SOPORTE	Etching, burnished aquatint, drypoint and burnisher
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	28 Nov 2010 / 02 Jun 2023
INVENTARIO	836 225

INSCRIPCIONES

29 (lower left-hand corner, crossed out).

HISTORIA

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

There exists a state proof of this etching, without the number but with the aquatint extending up to the edges of the copperplate. In the third state proof the number 29 appears engraved on to the plate and there is some retouching done, in burin, on the soldier's hat. In this same proof the aquatint has been removed from around the edges.

In the final state proof we see an engraved number 9 and much more work done in drypoint and burin.

The title was handwritten by Goya on the first and only print run that we know to have been made at the time, and which the painter gave to his friend Agustín Ceán Bermúdez. The title was engraved on to the copperplate at a later date, and no other modifications were made to the image for the first edition of the *Disasters of War*, which was printed by the Royal Academy of Fine Arts of San Fernando, Madrid, in 1863.

No preparatory drawings for this print have been conserved.

ANÁLISIS ARTÍSTICO

They do not want to depicts a woman being violently assaulted. A French soldier has hold of a woman around the waist. She has her back to the viewer, standing with her legs wide apart and with her face hidden behind one of her arms. She is attempting to defend herself by ferociously scratching at her attacker's face. On his face we can see a grimace of pain. Behind the pair, an old woman is about to drive a dagger into the French soldier. This image includes a spatial reference, a waterwheel, situating the scene in the countryside, and possibly indicating that what we are witnessing is an isolated episode, perhaps not directly related to the war. In addition, this is one of the few times that Goya has chosen to represent the face of the enemy, possibly with an eye to showing the pain being inflicted on him by the woman.

The dark background, created using aquatint, suggests that this scene could have taken place at night. The Aragonese artist has emphasized the importance of the woman who is being attacked by clothing her in a white dress. This is most likely an allusion to her innocence, as is the white shirt worn by the central figure in *Third of May 1808*.

This etching can be related to other prints in the series in which Goya portrays the role of women in war or violence against women, such as no. 4, *The women give courage*, no. 7, *What courage!*, no. 9, *They do not want to*, no. 11, *Or these*, no. 13,*Bitter presence*, no. 19, *There is no more time* and no. 31, *That's tough!*.

Eleanor Sayre also draws a comparison between this print and some others which also feature large figures and make use of the technique of aquatint, such as no. 10, *Not in this case either*, no. 33, *What more can one do?* and no. 38,*Barbarians!*, and puts their date of execution at some point after 1810.

The gesture of the woman who is ferociously scratching at the French soldier's face recalls a print by Fernando Brambila (1763-1834) and Juan Gálvez (1774-1847) which portrays Joséf de la Hera, a carpenter armed with a knife, attacking a French soldier (1812-1813, City Hall, Madrid). The expression of pain on the face of the soldier, who has sideburns and a beard just like in Goya's image, and the way the carpenter's hand is shown right up close to the other man's face both coincide with the episode depicted by the Spanish artist.

It is also worth mentioning another scene which resembles this one quite closely. Portraying a young woman who is being abducted, undoubtedly to be subsequently raped, it was made in around 1811 by an anonymous artist (National Chalcography Museum, Antonio Correa collection, Madrid) to commemorate the sacking of Tarragona, an event which took place on 28 June that same year.

CONSERVACIÓN

The etching plate is conserved in the National Chalcography Museum (cat. 260)

EXPOSICIONES

Goya. Drawings, Etchings and Lithographs
Goya. Drawings London 1954
from June 12th to July 25th 1954
cat. 53

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 233

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 60

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 72

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. 85

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 9

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. 97

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 217

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 89

Goya. La imagen de la mujer
Museo Nacional del Prado Madrid 2001
from October 30th 2001 to February 10th 2002. Exhibitied also at the National Gallery of Art, Washington, March 10th to June 2nd 2002, consultant editor Francisco Calvo Serraller
cat. 107

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 55

Goya luces y sombras
CaixaForum Barcelona 2012
consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012
cat. 52

Goya et la modernité
Pinacothèque de Paris Paris 2013
from October 11st 2013 to March 16th 2014
cat. 48

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 141

2022

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Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 111
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 129
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1005
1970
Office du livre

Goya y el espíritu de la Ilustración
PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor A. (directores) and MENA, Manuela B. (comisaria)
cat. 85
1988
Museo del Prado

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 195
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Goya. Los desastres de la guerra, l
GALLEGO GARCÍA, Raquel
pp. 23-24
2011
La Central

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p.124
2013

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 223

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

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2014
Museum of Fine Arts Boston Publications

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TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 56
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ENLACES EXTERNOS