

# 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, aguainta 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.

##### **Das Capriccio als Kunstprinzip**

Wallraf-Richartz-Museum, 1996

from December 8th 1996 to  
February 16th 1997, exhibited

##### **Francisco Goya. Capricci, follie e disastri della guerra**

San Donato Milanese 2000

Opere grafiche della Fondazione  
Antonio Mazzotta

cat. 60

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. 140

cat. 110

## **Goya et la modernité**

Pinacothèque de Paris Paris 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 engravings and lithographs, vol. I y II.**

HARRIS, Tomás

cat. 180

1964

Bruno Cassirer

#### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet

cat. 1094

1970

Office du livre

#### **Goya y el espíritu de la Ilustración**

PÉREZ SÁNCHEZ, Alfonso E. y SAYRE,

Eleanor A. (directores) and MENA, Manuela B.

(comisaría)

pp. 314-315, cat. 93

1988

Museo del Prado

#### **Catálogo de las estampas de Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)

cat. 274

1996

Ministerio de Educación y Cultura, Biblioteca

Nacional

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo

p. 149

2013

Pinacoteca de París

#### **Goya. In the Norton Simon Museum**

WILSON BAREAU, Juliet

pp. 114-151

2016

Norton Simon Museum

TORAL OROPESA, María and MARTÍN

MEDINA, Víctor

p. 80

2022

Museo de Bellas Artes de Badajoz y Diputación

de Badajoz

### **ENLACES EXTERNOS**