

# THEY DO NOT ARRIVE IN TIME (NO LLEGAN Á TIEMPO)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (52/82)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1812 - 1815

DIMENSIONES

157 x 207 mm

TÉCNICA Y SOPORTE

Etching, lavis, drypoint and burin

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

16 Dec 2010 / 24 May 2023

INVENTARIO

836 225

## 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

Three women rush to the aid of a dying woman whose body is held up under her arms by one of these figures, situated behind her. Behind these figures are the other two women, who wear sorrowful expressions. They seem to have stopped still, as if aware that helping the woman is a pointless task since, as the title indicates, they have not arrived in time to prevent her death. Behind the group of the women on the right there is a body, perhaps the corpse of someone else who has died of hunger.

The woman helping the dying figure is reminiscent of those depicted in prints no. 49, *A woman's charity (Caridad de muger)* and no. 51, *Gracias á la almorta (Thanks to the grass pea)*.

The figures stand out against a dark background, possibly a partly collapsed wall, rendered by the artist in short, energetic horizontal lines. The first two are wearing white dresses that emphasize their primary role in the image. It could be said that Goya wanted to make reference to the religious subject of the Pietà in this image.

#### CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 303).

#### EXPOSICIONES

##### Francisco de Goya

Museo d'Arte Moderna Lugano 1996  
exhibition celebrated from  
September 22nd to November  
17th.  
cat. 52

##### 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. 136

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

San Donato Milanese 2000  
Opere grafiche della Fondazione  
Antonio Mazzotta  
cat. 132

##### Goya. Opera grafica

Pinacoteca del Castello di San Giorgio  
Legnano 2006  
exhibition celebrated from  
December 16th 2006 to April 1st  
2007  
p. 77

##### Goya et la modernité

Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March  
16th 2014  
cat. 91

2022

#### BIBLIOGRAFÍA

##### Goya, grabador

BERUETE Y MONET, Aureliano de  
cat. 154  
1918  
Blass S.A.

##### Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás  
cat. 172  
1964  
Bruno Cassirer

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

GASSIER, Pierre y WILSON, Juliet  
cat. 1078  
1970  
Office du livre

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

SANTIAGO, Elena M. (coordinadora)  
cat. 261  
1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

##### Goya en tiempos de guerra

MENA MARQUÉS, Manuela B.  
fig.110.2  
2008  
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo  
p. 145  
2013  
Pinacoteca de París

##### TORAL OROPESA, María and MARTÍN

MEDINA, Víctor  
p. 73  
2022  
Museo de Bellas Artes de Badajoz y Diputación  
de Badajoz

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

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

