

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 José 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. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)

Hamburger Kunsthalle Hamburg 1980

cat. 72

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

Goya. La imagen de la mujer

Museo Nacional del Prado Madrid 2001

from October 30th 2001 to

February 10th 2002. Exhibited

also at the National Gallery of

Art, Washington, March 10th to

June 2nd 2002, consultant

editor Francisco Calvo Serraller

cat. 107

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March

16th 2014

cat. 48

Goya and his times

The Royal Academy of Arts London 1963

cat. 66

cat. 233

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

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to

December 15th 1996

cat. 217

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio

Legnano 2006

exhibition celebrated from

December 16th 2006 to April 1st

2007

p. 55

Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat. 141

De grafiek van Goya

Rijksmuseum Rijksprentenkabinet Amsterdam

1970

from November 13th 1970 to

January 17th 1971

cat. 60

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from

September 22nd to November

17th.

cat. 9

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione

Antonio Mazzotta

cat. 89

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

2022

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de

cat. 111

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)

cat. 85

1988

Museo del Prado

OROPESA, Marisa and RINCÓN GARCÍA,

Wilfredo

p.124

2013

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

cat. 129

1964

Bruno Cassirer

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: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie

L. (comisarios)

p. 223

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

cat. 1005

1970

Office du livre

Goya. Los desastres de la guerra, I

GALLEGO GARCÍA, Raquel

pp. 23-24

2011

La Central

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 114-151

Pinacoteca de París

2014

Museum of Fine Arts Boston Publications

2016

Norton Simon Museum

TORAL OROPESA, María and MARTÍN

MEDINA, Víctor

p. 56

2022

Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

ENLACES EXTERNOS