

# THERE IS NO MORE TIME (YA NO HAI TIEMPO)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (19/82)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1810 - 1812

DIMENSIONES

165 x 238 mm

TÉCNICA Y SOPORTE

Etching, aquatint, burin, drypoint and burnisher

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

30 Nov 2010 / 02 Jun 2023

INVENTARIO

836 225

## INSCRIPCIONES

Goya (lower left-hand corner), 19 (lower left-hand corner, inverted).

## HISTORIA

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

In the second state proof, the skirt and the shoulder of the woman in the centre were retouched. The faces of the women in the centre were reworked with drypoint and the etching on the other figures was emphasized in 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.

We can see how a correction was made to the title, adding the letter 'y' where an 'i' had probably been engraved initially.

There is a *preparatory drawing* in the Prado Museum.

## ANÁLISIS ARTÍSTICO

A group of Mamluk soldiers has caught a group of Spaniards by surprise. One of these has been killed whilst trying to defend the women accompanying them. Another Spaniard is about to be murdered with a sword, but the woman in the centre of the composition has grabbed hold of the Mamluk's hand in an attempt to stop him. In this same moment, the

woman faces another of the attackers, his back to the viewer, whilst the woman next to her, who is somewhat older, has put her hands together to beg for mercy. In the background, another woman has been seized by a third Turkish soldier. But whatever he had planned for her will no longer occur, since the Mamluk who has his back turned to us is raising his hands as if to say, just as in the etching's title, "There is no more time". Something has forced the Turkish soldiers to leave.

On this occasion, the women appear to have been lucky and to have escaped the brutal violence to which women are subjected in so many other etchings in the *Disasters of War* series.

#### CONSERVACIÓN

The etching plate is conserved in the National Chalcography Museum (cat. 270)

#### EXPOSICIONES

##### **Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)**

Hamburger Kunsthalle Hamburg 1980  
cat. 77

##### **Francisco de Goya**

Museo d'Arte Moderna Lugano 1996  
exhibition celebrated from  
September 22nd to November  
17th.  
cat. 19

##### **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. 107

##### **Ydioma universal: Goya en la Biblioteca Nacional**

Biblioteca Nacional Madrid 1996

from September 19th to  
December 15th 1996

cat. 214

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

San Donato Milanese 2000

Opere grafiche della Fondazione  
Antonio Mazzotta

cat. 99

##### **Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio  
Legnano 2006

exhibition celebrated from  
December 16th 2006 to April 1st  
2007

p. 60

##### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March  
16th 2014

cat. 58

2022

#### BIBLIOGRAFÍA

##### **Goya, grabador**

BERUETE Y MONET, Aureliano de  
cat. 121  
1918  
Blass S.A.

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

HARRIS, Tomás  
cat. 139  
1964  
Bruno Cassirer

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

GASSIER, Pierre y WILSON, Juliet  
cat. 1022  
1970  
Office du livre

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

SANTIAGO, Elena M. (coordinadora)

cat. 215

1996

Ministerio de Educación y Cultura, Biblioteca  
Nacional

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo

p. 129

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. 61

2022

Museo de Bellas Artes de Badajoz y Diputación  
de Badajoz

#### ENLACES EXTERNOS

