# 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**

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|---|---|
| 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 París 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

## ENLACES EXTERNOS