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 / 07 Nov 2024
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 Revolucionen. 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 París 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
OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo

Goya. In the Norton Simon Museum

SANTIAGO, Elena M. (coordinadora)
cat. 215
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 61
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

p. 129
2013
Pinacoteca de París

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

ENLACES EXTERNOS