

# IT IS NO USE SHOUTING (NO HAY QUE DAR VOCES)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (58/82)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1812 - 1815

DIMENSIONES

157 x 211 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguainta bruñida, buril y bruñidor

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

03 Feb 2013 / 02 Jun 2023

INVENTARIO

836 225

## INSCRIPCIONES

34 (on the lower left-hand corner of the plate).

## HISTORIA

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

The second artist's proof shows that the right-hand side of the skirt worn by the central standing figure and the left shoulder of the man closest to the viewer were retouched with burin. The aquatint details on the back and upper parts of the standing figure were also burnished.

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

In this print Goya sets up a contrast between the elegantly dressed French soldiers in the background - one of whom is wearing a top hat while the other located further in the background wears a fashionable bicorne hat - and the tragic poverty of the skeletal figures begging for help in the foreground. One of the starving figures leans on the wall, extending a hat in a request for alms. In the centre of the composition a woman whose head is covered gazes into the distance with a lost expression, while in the foreground of the print two dying men make desperate pleas for help.

According to Hofmann, the bearded men in the foreground bear a similarity to the vagrant philosophers depicted by Goya, such as Diogenes in *You will not find him* (*No lo encontraras*) from *Album C*. Moreover, the figure leaning on the post is reminiscent of the injured man depicted in Caprice no. 10, *Love and death* (*El amor y la muerte*).

As suggested by Juan Carrete, this print can be interpreted as a variation on print no. 54, *Appeals are in vain* (*Clamores en vano*), which deals with the same subject. In both cases, the works' titles and images express the same concept: the futility of asking for help and the impassive coldness of the French soldiers, indifferent to the suffering of the starving.

#### CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 309).

#### EXPOSICIONES

**Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 - 1981)**  
Hamburger Kunsthalle Hamburg 1980  
cat. 92

**Francisco de Goya**  
Museo d'Arte Moderna Lugano 1996  
exhibition celebrated from  
September 22nd to November  
17th.  
p. 175, cat. 58

**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. 142

**Ydioma universal: Goya en la Biblioteca Nacional**  
Biblioteca Nacional Madrid 1996  
from September 19th to  
December 15th 1996  
cat. 219

**Francisco Goya. Capricci, follie e disastri della guerra**  
San Donato Milanese 2000  
Opere grafiche della Fondazione  
Antonio Mazzotta  
cat. 138

**Goya. Opera grafica**  
Pinacoteca del Castello di San Giorgio Legnano  
2006  
exhibition celebrated from  
December 16th 2006 to April 1st  
2007  
p. 80

**Goya et la modernité**  
Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March  
16th 2014  
cat. 97

#### BIBLIOGRAFÍA

**Goya, grabador**  
BERUETE Y MONET, Aureliano de

**Goya engravings and**

**Vie et oeuvre de Francisco**

cat. 160  
1918  
Blass S.A.

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

SANTIAGO, Elena M. (coordinadora)  
cat. 270  
1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

**Goya. In the Norton Simon  
Museum**

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

**lithographs, vol. I y II.**

HARRIS, Tomás  
cat. 178  
1964  
Bruno Cassirer

**Goya. Die Kunst der  
Freiheit**

TRAEGER, Jörg  
p. 153, fig. 58  
2000  
Verlag C. H. Beck

**de Goya**

GASSIER, Pierre y WILSON, Juliet  
cat. 1090  
1970  
Office du livre

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo  
p. 148  
2013  
Pinacoteca de París

**ENLACES EXTERNOS**