

IT UNCHAINS HIM

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (35/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

219 x 154 mm

TÉCNICA Y SOPORTE

Etching and burnished aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

12 Dec 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Le descañona. (at the bottom)

35. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

A *drawing* has survived that could be considered the forerunner of the engraving *La descañona*.

ANÁLISIS ARTÍSTICO

A woman shaves a young man with a razor; he is seated with his feet crossed on a carpet and wrapped in a mantle with bows and frills that looks like a woman's garment. He offers his face to the woman in a voluminous dress. Further back, another richly dressed woman is seen carrying a basin in which the one in the foreground will rinse the soap from the razor. Next to her an older female figure whispers something to the young woman.

The clearest explanation for this engraving is to be found in the manuscript of the National Library, which reads as follows: "A courtesan shaves her bobalicon lover, who is drooling, and thus tears off every last maravedí".

As he did in the engravings No. 19, *Everyone Will Fall*, and No. 20, *Already Plucked*, Goya criticises the atmosphere of prostitution through this visual metaphor in which a woman, distracted, prepares to shave a man who does not quite know what he is exposing himself to. In brothels and other places where prostitution was practised, men were constantly being swindled, often blinded by their instincts, and often failed to notice.

CONSERVACIÓN

The aquatint of the plate is quite deteriorated (National Chalcography no. 206).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien

Kunsthalle Basel Basle 1953

from January 23th to April 12th 1953

cat. 225

Goya dans les collections suisses

Fundación Pierre Gianadda Martigny 1982

consultant editor Pierre Gassier.

From June 12th to August 29th 1982

cat. 50

Goya. La década de Los Caprichos

Madrid 1992

organized by Real Academia de Bellas Artes de San Fernando sponsored by Fundación Central Hispano, Madrid, consultant editor Nigel Glendinnig. From October 26th 1992 to January 10th 1993

cat. 165

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from

September 22nd to November 17th.

cat. 35, p.62

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. 41

Goya artista de su tiempo y Goya artista único

The National Museum of Western Art Tokyo 1999

from December 1st to July 3th 1999

cat. 91

Goya e la tradizione italiana

Fondazione Magnani Rocca Mamiano di Traversetolo (Parma) 2006

consultant editors Fred Licht and Simona Tosini Pizzetti. From

September 9th to December 3th 2006

cat. 35, p.154

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano 2006

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

p.32

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 194

2022

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

p.107, cat. 70

1964

Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p.180, cat. 520

1970

Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet

p.268, cat. 164-165

1992

Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

El libro de los caprichos: dos siglos de interpretaciones

(1799-1999) Catálogo de los

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo

p. 260

p.92, cat. 124
1996

Ministerio de Educación y Cultura, Biblioteca
Nacional

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

(1788-1808). Catálogo de los dibujos, pruebas de estado, láminas de cobre y estampas de la primera edición

BLAS BENITO, Javier, MATILLA RODRÍGUEZ,

José Manuel y MEDRANO, José Miguel

pp.204-207

1999

Museo Nacional del Prado

2013

Pinacoteca de París

TORAL OROPESA, María and MARTÍN MEDINA,

Víctor

p. 42

2022

Museo de Bellas Artes de Badajoz y Diputación de

Badajoz

PALABRAS CLAVE

CAPRICCIO PROSTITUCIÓN CRÍTICA

ENLACES EXTERNOS