

IS THERE NO ONE TO UNTIE US?

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (75/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

218 x 152 mm

TÉCNICA Y SOPORTE

Etching and burnished aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

13 Jan 2011 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

¿No hay quien nos desate? (at the bottom)

75. (in the upper right-hand corner)

HISTORIA

There is only one known proof prior to the letter with burnished aquatint in the Rijksmuseum, Amsterdam. It has a handwritten title, *No se puede desatar!* which seems to have replaced an earlier erased one.

There are also other proofs in which the title ends in an exclamation mark instead of the question mark for

which it will later be replaced.

Two preparatory drawings of this engraving (1) and (2) are preserved in the Prado Museum.

ANÁLISIS ARTÍSTICO

A man and a woman are tied at the waist to the trunk of a dry tree in the middle of a scrubby field. Both struggle to free themselves; the man makes violent efforts by leaning his torso forward and she, with her legs tied at the ankles, moves to the opposite side with her arms raised. Above them flies an enormous owl with a curved beak and eyes with its wings outstretched, resting one of its talons on the woman's face with an anguished gesture.

The artist has used a single aquatint that contrasts with the reserves of varnish with which he has created the whites that illuminate the couple. This contrast will gradually fade with each print run as the aquatint wears away, but the lines drawn with the etching remain intact. The burnisher is also used on the feathers of the owl and on the female figure to achieve half-tones.

The manuscript in the Prado Museum explains this engraving as follows: "A man and a woman tied with ropes and struggling to get free and shouting to be untied in haste? Either I am mistaken or they are two forcibly married".

In this print Goya has created an allegorical image of marriages of convenience, which were very common at the time, depicting the difficulty of breaking the bonds that united the spouses. The owl, a common figure in Goyaesque iconography, alludes to all those forces that hindered the dissolution of marital errors. In Spain at the time, divorce, which had been legalised in France after the French Revolution in 1792, began to be debated. In France, divorce could be granted under seven conditions and was considered a universal right for both men and women.

The theme of arranged and unhappy marriages was also dealt with in *Caprice* No. 14, *What a Sacrifice!* and in *Folly* No. 7, *Disorderly Folly*.

CONSERVACIÓN

The plate is in poor condition (National Chalcography, no.246).

EXPOSICIONES

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

Hamburger Kunsthalle Hamburg 1980
cat. 41

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. 81

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

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. 24

Das Capriccio als Kunstprinzip

Wallraf-Richartz-Museum, 1996

from December 8th 1996 to February 16th 1997, exhibited also in Zurich, Kunsthhaus, from March 14th marzo 1997 to June 1st 1997 and in Vienna, Kunsthistorisches Museum mi Palais Harrach, from June 29th 1997 to September 21st 1997.

cat. G35

Goya. La imagen de la mujer

Museo Nacional del Prado Madrid 2001

from October 30th 2001 to February 1st 2002. Exhibited in Madrid

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 75, p.102

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. 123

Goya e la tradizione italiana

Fondazione Magnani Rocca Mamiano di Traversetolo (Parma) 2006

Opere grafiche della Fondazione
Antonio Mazzotta
p.50, cat. 75

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December
16th 2006 to April 1st 2007
p.43

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 74

BIBLIOGRAFÍA

**Goya engravings and
lithographs, vol. I y II.**
HARRIS, Tomás
p.153, cat. 110
1964
Bruno Cassirer

**Catálogo de las estampas de
Goya en la Biblioteca Nacional**
SANTIAGO, Elena M. (coordinadora)
p.114, cat. 167
1996
Ministerio de Educación y Cultura, Biblioteca
Nacional

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L.
(comisarios)
p. 140
2014
Museum of Fine Arts Boston Publications

TORAL OROPESA, María and MARTÍN MEDINA,
Víctor
p. 51
2022
Museo de Bellas Artes de Badajoz y Diputación de
Badajoz

10th 2002. Exhibited also at the
National Gallery of Art, Washington,
March 10th to June 2nd 2002,
consultant editor Francisco Calvo
Serraller
cat. 94

Goya e Italia
Museo de Zaragoza Zaragoza 2008
organized by the Fundación Goya en
Aragóna, consultant editor Joan
Sureda Pons. From June 1st to
September 15th 2008
cat. 346

Hamburg 2019
cat. 102

**Vie et ouvre de Francisco de
Goya**
GASSIER, Pierre y WILSON, Juliet
p.184, cat. 602
1970
Office du livre

**El libro de los caprichos: dos
siglos de interpretaciones
(1799-1999). 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.372-375
1999
Museo Nacional del Prado

**Goya. In the Norton Simon
Museum**
WILSON BAREAU, Juliet
pp. 42-75
2016
Norton Simon Museum

consultant editors Fred Licht and
Simona Tosini Pizzetti. From
September 9th to December 3th 2006
cat. 75, p.164

Goya et la modernité
Pinacothèque de Paris Paris 2013
from October 11st 2013 to March
16th 2014
cat. 138

2022

**Goya, la década de los
caprichos: dibujos y
aguafuertes**
WILSON BAREAU, Juliet
pp.40-42, cat. 24-25
1992
Real Academia de Bellas Artes de San Fernando

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo
p. 199
2013
Pinacoteca de París

TACK, Ifee and PISOT, Sandra
p. 311
2019
Hirmer

PALABRAS CLAVE

CAPRICCIO ATADURAS MATRIMONIO DE CONVENIENCIA ALEGORÍA

ENLACES EXTERNOS