

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

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

Francisco de Goya

Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 75, p.102

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

Das Capriccio als Kunstprinzip

Wallraf-Richartz-Museum, 1996
from December 8th 1996 to February 16th 1997, exhibited also in Zürich, Kunsthaus, from March 14th marzo 1997 to June 1st 1997 and in Vienna,

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

Kunsthistorisches Museum mi

Palais Harrach, from June 29th
1997 to September 21st 1997.

cat. G35

**Francisco Goya. Capricci, follie
e disastri della guerra**

San Donato Milanese 2000

Opere grafiche della Fondazione
Antonio Mazzotta

p.50, cat. 75

Goya. La imagen de la mujer

Museo Nacional del Prado Madrid 2001

from October 30th 2001 to
February 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 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. 75, p.164

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio
Legnano 2006

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

p.43

Goya e Italia

Museo de Zaragoza Zaragoza 2008

organized by the Fundación
Goya en Aragón, consultant
editor Joan Sureda Pons. From
June 1st to September 15th 2008

cat. 346

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 138

Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat. 74

Hamburg 2019

cat. 102

2022

BIBLIOGRAFÍA

**Goya engravings and
lithographs, vol. I y II.**

HARRIS, Tomás

p.153, cat. 110

1964

Bruno Cassirer

**Vie et ouvre de Francisco de
Goya**

GASSIER, Pierre y WILSON, Juliet

p.184, cat. 602

1970

Office du livre

**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

**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

**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

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo

p. 199

2013

Pinacoteca de París

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie
L. (comisarios)

p. 140

2014

Museum of Fine Arts Boston Publications

**Goya. In the Norton Simon
Museum**

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

TACK, Ifee and PISOT, Sandra

p. 311

2019

Hirmer

TORAL OROPESA, María and MARTÍN

MEDINA, Víctor

p. 51

2022

Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

PALABRAS CLAVE

CAPRICCIO ATADURAS MATRIMONIO DE CONVENIENCIA ALEGORÍA

ENLACES EXTERNOS