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 Revolucionen. 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 Zurich, Kunsthaus, 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 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

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000

Goya. La imagen de la mujer
Museo Nacional del Prado Madrid 2001
from October 30th 2001 to February

Goya e la tradizione italiana
Fondazione Magnani Rocca Mamiano di Traversetolo (Parma) 2006

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

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

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 Aragóna, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008
cat. 346

Goya et la modernité
Pinacothèque de Paris París 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