

THERE WAS NO REMEDY

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (24/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

219 x 152 mm

TÉCNICA Y SOPORTE

Etching and burnished aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

30 Nov 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

There was no remedy (at the bottom)

24. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

We do not know of the existence of a preparatory drawing for this engraving.

ANÁLISIS ARTÍSTICO

In this work, Goya continues with the theme of the Inquisition that he had tackled in No. 23, *Those Powders*. In the centre, slightly shifted to the right, the prisoner, who in this case appears to be a woman, is on the back of a donkey, with the chorus on his head and his torso bare. His head is held on his chin by a kind of crutch; the expression on his face is crestfallen and defeated. In front of the donkey, a grotesque-looking man pulls on the halter, while another man pushes the animal from behind. In the foreground, a group of men with pointed hats and pigtails lie on top of the prisoner; in the background, two feline-faced bailiffs on horseback with whips in their hands.

The Aragonese painter has used aquatint over the entire plate, although he has left some areas in white that coincide with the donkey and the prisoner on it. In addition to emphasising their prominence in the image, this could be a mechanism for suggesting the figure's innocence.

In Ayala's manuscript, it is stated laconically: "She was armoured: she was poor and ugly. How could there be any remedy? A somewhat more extensive explanation is given in the manuscript in the Prado Museum, which reads as follows: "This Holy Lady is persecuted by death! After writing her life they bring her out in triumph. She deserves everything, and if they do it to affront her, it is time wasted. No one can be ashamed who has no shame".

As with the previous engraving, it is difficult to establish a clear link between the image and its title. Edith Helman believes that the latter refers to the failed attempts of Gaspar Melchor de Jovellanos (Gijón, 1744-Puerto de Vega, Navia, 1811) to reform the Inquisition when he was Minister of Grace and Justice, a post he took up in November 1797 and from which he was dismissed in August 1798. The Asturian writer and jurist was against this type of senseless inquisitorial process, based on ignorance and superstition. On 12 April 1799, in his *Diary*, he recalled the yearning with which he had hoped to carry out a series of reforms that did not come to fruition, concluding with the following words: "But there was no remedy". We can assume that Goya felt the same disappointment and was perhaps aware of Jovellanos's text, and we can even imagine that he used this phrase to title this print.

CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 195).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien

Kunsthalle Basel 1953

from January 23th to April 12th
1953

cat. 214

Five hundred years of fine prints

Londres London 1976

exposición del 10 de febrero al 10
de marzo de 1976

cat. 241

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

Hamburger Kunsthalle Hamburg 1980

cat. 30

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. 96

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from
September 22nd to November
17th.

cat. 24, p. 51

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. 30

Goya artista de su tiempo y Goya artista único

The National Museum of Western Art Tokyo
1999

from December 1st to July 3th

Goya e la tradizione italiana

Fondazione Magnani Rocca Mamiano di
Traversetolo (Parma) 2006

consultant editors Fred Licht and

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano
2006

exhibition celebrated from
December 16th 2006 to April 1st

1999
cat. 130

Goya et la modernité
Pinacothèque de Paris Paris 2013
from October 11st 2013 to March
16th 2014
cat. 152

Simona Tosini Pizzetti. From
September 9th to December 3th
2006
cat. 24, p.151

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 206

2007
p.29

2022

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lithographs, vol. I y II.**
HARRIS, Tomás
p.94, cat. 59
1964
Bruno Cassirer

**Vie et ouvre de Francisco
de Goya**
GASSIER, Pierre y WILSON, Juliet
p.179, cat. 499
1970
Office du livre

**Goya, la década de los
caprichos: dibujos y
aguafuertes**
WILSON BAREAU, Juliet
pp.164-165, cat. 96
1992
Real Academia de Bellas Artes de San
Fernando

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invención. Cuadros de
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miniaturas**
MENA, Manuela B. y WILSON-BAREAU, Juliet
(comisarias)
p.249, fig. 169
1993
Museo del Prado

**Catálogo de las estampas
de Goya en la Biblioteca
Nacional**
SANTIAGO, Elena M. (coordinadora)
p.86, cat. 112
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.160-163
1999
Museo Nacional del Prado

**Goya en tiempos de
guerra**
MENA MARQUÉS, Manuela B.
cat. 21
2008
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo
p. 217
2013
Pinacoteca de París

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie
L. (comisarios)
p. 301
2014
Museum of Fine Arts Boston Publications

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

TORAL OROPESA, María and MARTÍN
MEDINA, Víctor
p. 38
2022
Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

PALABRAS CLAVE

CAPRICCIO INQUISICIÓN AUTO DE FE PRISIONERO REO

ENLACES EXTERNOS