# IS THERE NO ONE TO UNTIE US? (2)

CLASIFICACIÓN: DRAWINGS

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



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1797 - 1798 |
| UBICACIÓN | The Prado National Museum. Madrid, Madrid, Spain |
| DIMENSIONES | 236 x 166 mm |
| TÉCNICA Y SOPORTE | |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | El Prado National Museum |
| FICHA: REALIZACIÓN/REVISIÓN | 13 Sep 2022 / 27 Jun 2023 |
| INVENTARIO | 2159 D4360/001 |

**INSCRIPCIONES**

*75* (in pencil, lower right corner)

Watermark: *H C WEND / & / ZOONEN*

**HISTORIA**

On the origin of this and other preparatory drawings for *The Caprices*, see the commentary on the first of them, corresponding to Caprice number 1 *(Francisco de Goya y Lucientes, painter*), and on the one

corresponding to Caprice 3 (*The bogeyman is Coming*).

Line of provenance of this drawing: Javier Goya; Mariano Goya, 1854; Valentín Carderera, ca. 1861; Mariano Carderera, 1880; Prado Museum, 1886.

**ANÁLISIS ARTÍSTICO**

This drawing is the verso of *Caprice 12. Hunting for teeth.* It bears a certain resemblance to *Caprice 75. Is there no one to untie us?,* but even so it perhaps not a first idea for the engraving.

The image of two people tied to a tree and apparentrly begging to be untied was merely the plastic expression of an idea that was quite common in Goya´s time. The position of the figures in the drawing . *There is no one to untie us? (1)* and in the final print allows for a much more harmonious composition than in the present drawing.

The monolithic effect of this couple reappears in *Disorderly Folly,* but exploited in a totally different context where the bizarre borders on the irrational.

**EXPOSICIONES**

Santander 2017

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**PALABRAS CLAVE**

**CAPRICCIO ATADURAS MATRIMONIO DE CONVENIENCIA ALEGORÍA**

**ENLACES EXTERNOS**