IT UNCHAINS HIM

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (35/85)



DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	219 x 154 mm
TÉCNICA Y SOPORTE	Etching and burnished aquatint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	12 Dec 2010 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

Le descañona. (at the bottom)

35. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

A *drawing* has survived that could be considered the forerunner of the engraving La descañona.

ANÁLISIS ARTÍSTICO

A woman shaves a young man with a razor; he is seated with his feet crossed on a carpet and wrapped in a mantle with bows and frills that looks like a woman's garment. He offers his face to the woman in a voluminous dress. Further back, another richly dressed woman is seen carrying a basin in which the one in the foreground will rinse the soap from the razor. Next to her an older female figure whispers something to the young woman.

The clearest explanation for this engraving is to be found in the manuscript of the National Library, which reads as follows: "A courtesan shaves her bobalicon lover, who is drooling, and thus tears off every last maravedí".

As he did in the engravings No. 19, *Everyone Will Fall,* and No. 20, *Already Plucked,* Goya criticises the atmosphere of prostitution through this visual metaphor in which a woman, distracted, prepares to shave a man who does not quite know what he is exposing himself to. In brothels and other places where prostitution was practised, men were constantly being swindled, often blinded by their instincts, and often failed to notice.

CONSERVACIÓN

The aquatint of the plate is quite deteriorated (National Chalcography no. 206).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 225

Goya dans les collections suisses
Fundación Pierre Gianadda Martigny 1982
consultant editor Pierre Gassier. From June 12th to August 29th 1982
cat. 50

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. 165

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 35, p.62

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. 41

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. 91

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. 35, p.154

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.32

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 194

2022

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p.107, cat. 70
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.180, cat. 520
1970
Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
p.268, cat. 164-165
1992
Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)

El libro de los caprichos: dos siglos de interpretaciones

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 260

(1799-1999). Catálogo de los

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pp.204-207
1999
Museo Nacional del Prado

2013
Pinacoteca de París

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

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 42
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

CAPRICCIO PROSTITUCIÓN CRÍTICA

ENLACES EXTERNOS