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 existance 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 Basle 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 Revolucionen. 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 1999
cat. 130

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. 24, p.151

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.29

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

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

2022

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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

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas
MENA, Manuela B. y WILSON-BAREAU, Juliet (comisarias)
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Museo del Prado

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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