CRUEL FOLLY

CLASIFICACIÓN: PRINTS

SERIE: ABSURDITIES (PRINTS Y DRAWINGS, CA.1815-1824)



DATOS GENERALES

CRONOLOGÍA	1815 - 1819
DIMENSIONES	247 x 359 mm
TÉCNICA Y SOPORTE	Etching and burnished aquatint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	21 Aug 2021 / 05 Jun 2023
INVENTARIO	964 -

INSCRIPCIONES

Goya (print, at the left)

HISTORIA

See *Femenine folly.*

There is a state proof in the Lazaro Galdiano Foundation with the handwritten number 2.

The print in the Museum of Fine Arts, Boston, has a 3 in the upper right corner and a handwritten caption: *Cruel folly.*

ANÁLISIS ARTÍSTICO

An enraged man attacks another man with a club and hits him on the head, causing him to fall to the ground, screaming in pain with a disfigured, almost cadaverous face. In front of him, several people in an unclear attitude barely notice what has happened. One of them, in the foreground, has his back turned, and in the centre of the composition, another is turned slightly. The scene takes place in a ruined space with a half-ruined wall or rampart.

The meaning and significance of this scene is puzzling, as in most of the prints in the *Follies* series. Some authors believe that the character who turns around is going to face the man with the club, while others think that he is in a lewd posture, with his legs open, surrounding a woman for dishonest purposes, so that the armed man would be launching himself against the unbridled libido. Thus, the attacker would be the reason against dirty carnal pleasures. Others believe that the action takes place in a prison environment, more specifically in a prison where political prisoners are held. In that case we would be looking at a denunciation of human cruelty. It would not be the first time that Goya had used this theme, as prison scenes are frequently depicted in the *Caprices*.

As in other prints from the *Follies*, the night sky is rendered in aquatint, while the light falls on the figures to achieve chiaroscuro effects.

The preparatory drawing for the present print, also titled *Cruel folly.*

EXPOSICIONES

Etchings by Francosco Goya
Johannesburgo Johannesburgo 1974

1976

Grabados de Goya: colección propiedad de la Biblioteca Nacional, que se conserva en su Gabinete de
Casa de la Amistad de Moscú Moscow 1979
exhibition displayed from January 18th to 31st 1979

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 149

Goya y el espíritu de la Ilustración
Museo Nacional del Prado Madrid 1988
from October 6th to December 18th 1988. Exhibited also at Museum of Fine Arts, Boston, January 18th to March 26th 1989; The Metropolitan Museum of Art, Nueva York, May 9th to July 16th 1989, Madrid curator Manuela B. Mena Marqués, scientific directors Alfonso E. Pérez Sánchez and Eleanor A. Sayre

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 303

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

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996

Goya grabador
Museo del Grabado Español Contemporáneo Marbella 1996
from March 8th to May 5th 1996

Zaragoza 1996

London 1997

1999

Madrid 1999

Schlaf der Vernunft. Original radierungen von Francisco de Goya
Munich 2000

Bilbao 2012

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 206

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 178

BIBLIOGRAFÍA

HARRIS, Tomás
pp. 382-383, cat. 253
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 325, cat. 1579
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p. 237, cat. 380
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

CARRETE, Juan, MATILLA, José Manuel, AULLÓN DE HARO, Pedro, BOZAL, Valeriano, GLENDINNING, Nigel, VEGA, Jesusa y BLAS, Javier
pp. 105 y 109, cat. 6, 7 y 26
1996
Real Academia de Bellas Artes de San Fernando y Calcografía Nacional

CARRETE, Juan, MATILLA, José Manuel, AULLÓN DE HARO, Pedro, BOZAL, Valeriano, GLENDINNING, Nigel, VEGA, Jesusa y BLAS, Javier
pp. 122-123, cat. 38
1996
Real Academia de Bellas Artes de San Fernando y Calcografía Nacional

MATILLA, José Manuel
pp. 478-479, cat. 177
2008
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 271
2013
Pinacoteca de París

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
pp. 266-267
2014
Museum of Fine Arts Boston Publications

Goya. In the Norton Simon Museum
WILSON BAREAU, Juliet
pp. 204-211
2016
Norton Simon Museum

PALABRAS CLAVE

DISPARATES VIOLENCIA FURIA LÍBIDO CRUELDAD

ENLACES EXTERNOS