CARNAVAL FOLLY

CLASIFICACIÓN: PRINTS

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

DATOS GENERALES

CRONOLOGÍA	1815 - 1819
DIMENSIONES	246 x 357 mm
TÉCNICA Y SOPORTE	Etching and aquatint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	22 Aug 2021 / 05 Jun 2023
INVENTARIO	964 -

HISTORIA

See *Femenine folly*

The aquatint proof in the National Library of Spain has manuscript number 6 in the upper left corner and 21 in the right corner, as well as *Carnaval Folly* centred in the lower margin.

ANÁLISIS ARTÍSTICO

Carnival scene in which a group of characters are dressed appropriately for the celebration. Their own faces are carnival masks with grimaces and twisted gestures.

On the far left of the composition a man in festive attire points at or shoves a beak-nosed, moustachioed canon. Two other men, in the foreground, cowering and bound in their robes, are talking or shouting at each other. The one on the right has a third eye in his cheek. Next

to him, a man with his back turned, wearing a hairnet and a velvet cloak, who could symbolise Spain, watches the spectacle unfolding before him. In the background lies a figure who looks like a Frenchman. Behind him is a conglomeration of human figures, animals and beings with bestialised expressions. Also towering above the group is a hooded man on long stilts.

The meaning of this picture is unknown. It has been suggested that it has a political background. Perhaps it depicts a diplomatic event such as the Congress of Vienna or the interview between the Spanish royal family and Bonaparte in Bayonne, and is therefore an image of the universal political situation after the fall of Napoleon. The two figures in the centre are tied up by higher powers or by their own lasciviousness, giving an erotic sense to the picture.

It can also be interpreted as a satire against social hypocrisy, which leads people to show themselves as what they are not, something that Goya had already denounced in the *Caprice 6, Nobody Knows Each Other*, although in this case the tone is much more sombre and disturbing. In any case, the theme of the carnival was very popular in 18th-century art, being represented as a joyous occasion. In popular Spanish art, carnival scenes were used as a moralising vehicle, and perhaps this was Goya's intention. The print becomes a mirror reflection in which the viewer looks, observing its dark and grotesque side. In this way, no one escapes Goya's wit.

The print is notable for a certain finesse in the etching. The light is cleverly distributed in strong patches of clarity that give relief to the figures.

EXPOSICIONES

Goya
Musée Jacquemart-André París 1961
consultant editor Jean-Gabriel Domergue. From December 1961 to February 1962

Etchings by Francosco Goya
Johannesburgo Johannesburgo 1974

Boston 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 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. 295

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

Zaragoza 1996

London 1997

from March 8th to May 5th 1996

1999

Madrid 1999

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

Goya en tiempos de guerra
Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
cat. 181

Bilbao 2012

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 214

BIBLIOGRAFÍA

HARRIS, Tomás
p. 396, cat. 261
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 326, cat. 1593
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
pp. 242-243, cat. 389-391
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. 107 y 111, cat. 14 y 34
1996
Real Academia de Bellas Artes de San Fernando y Calcografía Nacional

MATILLA, José Manuel
pp. 136-137, cat. 46
2000
Edizioni de Luca

MATILLA, José Manuel
pp. 486-487, cat. 181
2008
Museo Nacional y Ediciones El Viso

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 274
2013
Pinacoteca de París

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

PALABRAS CLAVE

GROTESCO MÁSCARA CARNAVAL DISPARATES

ENLACES EXTERNOS