GENERAL FOLLY

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA	1815 - 1819
DIMENSIONES	248 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 -

HISTORIA

See *Femenine folly.*

The burnished aquatint state proof of the Mead Art Museum, Amherst (Massachusetts, USA) has manuscript *General Folly.*

ANÁLISIS ARTÍSTICO

A conglomeration of enigmatic figures huddles together in a dense mass. A number of figures can be distinguished amidst the confusion. On the right of the composition, a woman with a feline face and a broad habit holds a group of kittens on a cushion. She seems to be offering them to another figure in clerical garb with the face of a cat, kneeling in front of her, who reaches out her arms to pick up the litter. Behind is a tangle of agitated bodies, including a snouted head and a woman, held by other figures, who has a baby snatched from her arms or, perhaps, pounced upon. At the bottom, a bearded old man with the appearance

of a prophet sits on the ground reading a book. Next to him a figure in an attack stance confronts a small figure with a rapier that emerges from the dark background. This mysterious little personage is often identified with Napoleon because of the cap he wears and the weapon he carries. Perhaps Goya wanted to interpret the situation in Spain during the Napoleonic invasion. In front of him stands a heroic boy who represents the resistance of the Spanish people against the occupying forces.

Horror vacui makes it difficult to find meaning. Some see the decadence of Queen Marie-Louise's court in the figure of the kittens because of her predilection for these animals. The gentleness with which she treats them contrasts with the rudeness with which the baby is handled. There is also a criticism of religious practices, as the litter sits on a cushion covered with a Christian skirt and is offered to a priest or clergyman as if it were to be baptised.

The light is arranged on some parts of the figure as if in patches, but the light on the man reading the book os brighter and clearer, as if trying to focus the viewer´s attention on him, perhaps because ir holds the key to the meaning of the print, as his

spirituality and tranquillity contrast with the degeneration around him.

The figures emerge from the dark background of the aquatint, some of which almost merge with it. The space is indeterminate. All that can be made out is a floor on which the figures sit, executed with lines of etching.

The preparatory drawing for the present print, also titled *General folly,* it has been preserved

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. 152

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

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

BIBLIOGRAFÍA

HARRIS, Tomás
pp. 387-388, cat. 256
1964
Bruno Cassirer

CARRETE, Juan, MATILLA, José Manuel, AULLÓN DE HARO, Pedro, BOZAL, Valeriano, GLENDINNING, Nigel, VEGA, Jesusa y BLAS, Javier
p. 109, cat. 29
1996
Real Academia de Bellas Artes de San Fernando y Calcografía Nacional

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

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 325, cat. 1583
1970
Office du livre

MATILLA, José Manuel
pp. 128-129, cat. 41
2000
Edizioni de Luca

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p. 239, cat. 383
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 272
2013
Pinacoteca de París

PALABRAS CLAVE

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ENLACES EXTERNOS