

# TIMELY FOLLY

CLASIFICACIÓN: PRINTS

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



## DATOS GENERALES

CRONOLOGÍA	1815 - 1819
DIMENSIONES	245 x 350 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta y punta seca
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	22 Aug 2021 / 05 Jun 2023
INVENTARIO	964 -

## HISTORIA

See *Feminine folly*.

This is one of the four unpublished prints that the magazine *L'Art* published in 1877. The plate is in a private collection in Paris.

There is a print in the Lazaro Galdiano Foundation with the number 12 handwritten in the upper left corner and the legend *Timely folly* in the lower margin.

One of the four versions published in *L'Art* has the following inscription printed in the lower margin: *Goya inv. et sc. / UNA REINA DEL CIRCO / Une reine du Cirque / L'Art-F.cois Liénard Imp. Paris.*

## ANÁLISIS ARTÍSTICO

A young woman rides a horse standing upright and holding it by the reins. The horse, in turn, swings on a rope that runs from side to side, the ends of which are outside the frame of the picture. In the background, a crowd enjoys the circus show.

Against the black background, the whiteness of the magnificently modelled horse and the girl is silhouetted against the black background. The girl is dressed like a maja, with a neat chignon tied high on her head, and expresses a restrained tension. Both she and the horse seem serene despite the difficult balance. This is because, if we look closely, we can see how the rope rests on the ground, not implying any kind of risk. While in other prints Goya criticises unbridled passions, in this one he possibly does the opposite: he reproaches excessive control, as no extreme is good for the human spirit. It has also been seen as a representation of the difficult balance of feminine virtue over natural passions, symbolised by the horse, under the gaze of an unscrupulous public watching for the fall.

This evocation of the circus is related to an image that may have remained in Goya's memory from one of his visits to the circus. In it he fuses two types of spectacle: tightrope walking and the acrobatics of the amazons on horses.

The audience in the background is dissolved by a vertical stripe, which leaves it semi-transparent as if it were seen through a lattice. The parallel touches of drypoint on the horse stand out.

## EXPOSICIONES

### Goya

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

1976

### 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

### Goya grabador

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

1999

### Etchings by Francisco Goya

Johannesburgo Johannesburgo 1974

Boston 1974

### 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 Revolutionen. Kunst um 1800 (1980 – 1981)

Hamburger Kunsthalle Hamburg 1980  
cat. 161

### 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

Zaragoza 1996

London 1997

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. 184

Bilbao 2012

### **BIBLIOGRAFÍA**

HARRIS, Tomás  
p. 403, cat. 267  
1964  
Bruno Cassirer

CARRETE, Juan, MATILLA, José Manuel,  
AULLÓN DE HARO, Pedro, BOZAL, Valeriano,  
GLEDINNING, Nigel, VEGA, Jesusa y BLAS,  
Javier  
pp. 109 y 113, cat. 20 y 51-54  
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. 326, cat. 1602  
1970  
Office du livre

MATILLA, José Manuel  
pp. 156-157, cat. 58  
2000  
Edizioni de Luca

### **Catálogo de las estampas de Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)  
p. 246, cat. 397  
1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

MATILLA, José Manuel  
pp. 492-493, cat. 184  
2008  
Museo Nacional y Ediciones El Viso

### **PALABRAS CLAVE**

**VIRTUD FEMENINA EXCESO DE CONTROL CABALLO CUERDA FLOJA ACROBACIA CIRCO L'ART  
DISPARATES**

### **ENLACES EXTERNOS**