MERRY FOLLY

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA	1815 - 1819
DIMENSIONES	244 x 356 mm
TÉCNICA Y SOPORTE	Etching, burnished aquatint and drypoint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	21 Aug 2021 / 05 Jun 2023
INVENTARIO	964 -

HISTORIA

See *Femenine folly.*

The state proof in the Museum of Fine Arts in Boston has the handwritten number 19 in the upper right-hand corner and 8 in the left-hand corner, in addition to the title *Merry folly.*

ANÁLISIS ARTÍSTICO

Six characters, three men and three women, dance in a circle to the sound of castanets. They dress like majos, but do not possess their youthful grace. The male characters look like old men with heavy, slow movements. The one on the far left dances like a monkey, the one next to him is bald and the one in the middle seems to suffer from a kind of dwarfism. The women are dressed in rich costumes. One of them also wears a crown on her head like those worn by the dead. The two on the right are younger but expressionless, with mechanical movements like those of the other figures. They dance on a bare, desolate

stage, with no spatial reference, only a kind of horizon line.

The print is related to *The Dance on the Banks of the Manzanares* (1777), but what was joy and joviality in the tapestry cartoon has become grotesque and bitter here, so that the title is loaded with irony. In this print, the characters dance in an artificial, catatonic manner, with clumsy, stiff movements. They seem unaware of each other, they dance together but each of them is immersed in his own world.

Some popular dances of the 18th century were charged with eroticism. This may be the reason why one of the men has a considerably swollen crotch and it would also explain the deformities of some of the characters, produced by lust, as well as the fact that the women dress like courtesans.

Medium-toned aquatint that darkens as it ascends towards the top of the sky, where the burnisher is applied. The drypoint is used on the head of the man in the foreground and on his jacket.

The preparatory drawing for the present print is preserved, also titled *Merry 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. 156

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

Zaragoza 1996

London 1997

1999

Madrid 1999

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

Bilbao 2012

Goya luces y sombras
CaixaForum Barcelona 2012
consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012
cat. 93

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 212

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 77

Madrid 2017

2022

BIBLIOGRAFÍA

HARRIS, Tomás
pp. 393-394, cat. 259
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 326, cat. 1589
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p. 240, cat. 386
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. 12 y 32
1996
Real Academia de Bellas Artes de San Fernando y Calcografía Nacional

MATILLA, José Manuel
pp. 134-135, cat. 44
2000
Edizioni de Luca

MATILLA, José Manuel
pp. 482-483, cat. 179
2008
Museo Nacional y Ediciones El Viso

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 273
2013
Pinacoteca de París

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
pp. 145-147
2014
Museum of Fine Arts Boston Publications

Goya. In the Norton Simon Museum

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

CALVO RUATA, José Ignacio, BORRÁS GUALIS, Gonzalo M. and MARTÍNEZ HERRANZ, Amparo
p. 263
2017
Gobierno de Aragón y Fundación Bancaria Ibercaja

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 98
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

LUJURIA VIEJO CASTAÑUELAS BAILE DISPARATES

ENLACES EXTERNOS