

LOYALTY

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA

1815 - 1819

DIMENSIONES

246 x 358 mm

TÉCNICA Y SOPORTE

Etching and burnished aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

FICHA: REALIZACIÓN/REVISIÓN

22 Aug 2021 / 05 Jun 2023

INVENTARIO

964 -

HISTORIA

See *Feminine folly*.

There is a state test with a legend that says *Loyalty*.

ANÁLISIS ARTÍSTICO

The centre of the composition is occupied by a repulsive and unpleasant figure, in a beatific pose with his hands clasped, his head swollen and sitting on a chair with his bare feet. Around him, to the right and left, a group of figures mock him. Only a small dog stands faithfully at his feet. In the background, to the right, a figure on horseback watches the mockery in the half-light.

The ugly and nauseating protagonist seems to be aware of his appearance, as he remains impassive in the face of the attack he is suffering, unable to defend himself. Goya probably intended to ridicule those who

remain entrenched and immobile in their own convictions, closing their eyes to reality, not noticing how they are mocked, and criticising the hypocrisy of those who believe they are their loyal servants. It is also conjectured that the protagonist was ill, because a figure in the group on the left points a large syringe at him, making the picture a criticism of doctors, as Goya's lack of sympathy for doctors is well known.

The print is characterised by the use of a two-tone aquatint: a medium tone for the figures and the ground, and a darker tone for the background.

The preparatory drawing for the present print, also entitled *Loyalty*, has survived.

EXPOSICIONES

1976	Etchings by Francisco Goya Johannesburgo Johannesburgo 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. 159
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 cat. 217	
BIBLIOGRAFÍA	Vie et ouvre de Francisco de Goya GASSIER, Pierre y WILSON, Juliet p. 326, cat. 1598 1970 Office du livre	Catálogo de las estampas de Goya en la Biblioteca Nacional SANTIAGO, Elena M. (coordinadora) p. 245, cat. 394 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 p. 111, cat. 37 1996	MATILLA, José Manuel pp. 142-143, cat. 49 2000 Edizioni de Luca	OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo p. 275 2013 Pinacoteca de París

Calcografía Nacional

**Goya. In the Norton Simon
Museum**

WILSON BAREAU, Juliet

pp. 204-211

2016

Norton Simon Museum

PALABRAS CLAVE

MÉDICO ENFERMO INMOVILISMO REPULSIÓN DISPARATES

ENLACES EXTERNOS