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 *Femenine 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

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. Das Zeitalter der Revolucionen. 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

HARRIS, Tomás
p. 400, cat. 264
1964
Bruno Cassirer

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
Real Academia de Bellas Artes de San Fernando y Calcografía Nacional

MATILLA, José Manuel
pp. 142-143, cat. 49
2000
Edizioni de Luca

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 275
2013
Pinacoteca de París

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