A WAY OF FLYING

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA	1815 - 1816
DIMENSIONES	245 x 358 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	836 225

HISTORIA

See *Femenine folly.*

The state proof before the aquatint in the Lazaro Galdiano Foundation in Madrid has the handwritten number 4 in the upper left-hand corner. Another state proof is known to be bound in the album of Juan Agustín Ceán Bermúdez's *Bullfighting* (British Museum, London) with the number 34 and the title *A way of flying* and *Way of Flying and The Winged Man's Way of Being Able to Fly*.

ANÁLISIS ARTÍSTICO

Men fly on mechanical devices with large bat-like wings, which they operate with their hands and feet by means of ropes. On their skulls they wear a large bird's head, which serves as a prow orientation or simply as a symbol to emulate the freedom of birds. The group is made up of five flying men. One of them, in the foreground, bends his legs to set the contraption in motion. The rest are distributed in the space with great

harmony and proportion.

The characters fly in an immense, boundless night sky, soaring away into mysterious depths and heights. In this way, man is liberated and moves through infinite space with great freedom, an achievement achieved by human effort. Through the use of reason, man has invented an ingenuity that allows him to fly and conquer space where he achieves complete freedom, fulfilling his long-held dream of soaring the skies. Leonardo da Vinci had already envisaged this with mechanical devices very similar to those presented by Goya.

It is thought that this print was never intended by Goya as part of the *Follies* series, as it was bound in an album of *Bullfighting* that the painter gave to Ceán Bermúdez. Furthermore, there are other indications that it was not intended as an integral part of the series. It manifests a positive vision that is not typical of the *Follies*, showing man as responsible for the achievement of flight. This optimism is most evident in the state proofs without aquatint, in which the dark sky is not yet present. It is possible that Goya devised the daytime print, as the *preparatory drawing* for it is. When the aquatint was applied to the San Fernando Royal Academy of Fine Arts edition in 1864, its appearance became much more sombre and in keeping with the spirit of the series, to which it would have been incorporated at a later date. The fact that the manuscript title on the state proofs does not include the word *follie*, as is usual in the series, also seems to exclude the initial belonging of this print to the series.

EXPOSICIONES

Etchings by Francosco 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 Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 162

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

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 299

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

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. 180

Bilbao 2012
cat. 180

Goya luces y sombras
CaixaForum Barcelona 2012
consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012
cat. 74

Goya et la modernité

Goya: Order and disorder

Madrid 2017

Pinacothèque de Paris Paris 2013
from October 11st 2013 to March 16th 2014
cat. 213

Museum of Fine Arts Boston 2014
cat. 216

Agen 2019
cat. 67

Madrid 2019
cat. 157

BIBLIOGRAFÍA

HARRIS, Tomás
p. 395, cat. 260
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 326, cat. 1591
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p. 241, cat. 387-388
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. 13 y 33
1996
Real Academia de Bellas Artes de San Fernando y Calcografía Nacional

MATILLA, José Manuel
pp. 136-137, cat. 45
2000
Edizioni de Luca

MATILLA, José Manuel
pp. 484-485, cat. 180
2008
Museo Nacional y Ediciones El Viso

VEGA, Jesusa
pp. 210-211
2010
Consejo Superior de Investigaciones Científicas

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 274
2013
Pinacoteca de París

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
pp. 310-315
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. 271
2017
Gobierno de Aragón y Fundación Bancaria Ibercaja

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREU, Juliet
p. 122
2019
Snoeck

MATILLA, José Manuel y MENA, Manuela B. (comisarios)
p. 245
2019
Museo Nacional del Prado

PALABRAS CLAVE

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ENLACES EXTERNOS