

# 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

##### **Goya**

Musée Jacquemart-André Paris 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

Zaragoza 1996

Madrid 1999

##### **Goya luces y sombras**

CaixaForum Barcelona 2012  
consultant editors José Manuel

Matilla and Manuela B. Marqués.  
From March 16th to June 24th  
2012

##### **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

##### **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

London 1997

##### **Schlaf der Vernunft. Original radierungen von Francisco de Goya**

Munich 2000

##### **Goya et la modernité**

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

cat. 212

##### **Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)**

Hamburger Kunsthalle Hamburg 1980  
cat. 156

##### **Goya. 250 Aniversario**

Museo Nacional del Prado Madrid 1996  
consultant editor Juan J. Luna.  
From March 29th to June 2nd 1996

1999

Bilbao 2012

##### **Goya: Order and disorder**

Museum of Fine Arts Boston 2014  
cat. 77

## BIBLIOGRAFÍA

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Fernando y Calcografía Nacional

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CALVO RUATA, José Ignacio, BORRÁS GUALIS,  
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2017  
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### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 326, cat. 1589  
1970  
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MATILLA, José Manuel  
pp. 134-135, cat. 44  
2000  
Edizioni de Luca

### **Goya: Order & Disorder**

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

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

### **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  
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MATILLA, José Manuel  
pp. 482-483, cat. 179  
2008  
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### **Goya. In the Norton Simon Museum**

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

## PALABRAS CLAVE

### **LUJURIA VIEJO CASTAÑUELAS BAILE DISPARATES**

## ENLACES EXTERNOS