GENERAL FOLLY (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

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

DATOS GENERALES

CRONOLOGÍA	1815 - 1819
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	232 x 332 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	19 Aug 2021 / 01 Jun 2023
INVENTARIO	983 D4349 r.

INSCRIPCIONES

5 (in composite pencil, recto, top left)

10 (in composite pencil, recto, lower left)

Watermark: "MANUEL SERRA" (left half)

HISTORIA

The drawing was inherited in 1828 by Javier Goya, the painter's son, and in 1854 by Mariano Goya y Goicoechea, the artist's grandson. It was subsequently owned by Valentín Carderera (ca. 1861) and Mariano Carderera (ca. 1880). In 1886 it was acquired from Mariano Carderera by the Directorate General of Public Instruction and was assigned to the Prado Museum, where it entered on 12 November 1886.

ANÁLISIS ARTÍSTICO

Preparatory drawing for *General folly.*

Although it is difficult to find any resemblance to the print, the link comes from the confusing, heaped-up composition achieved with the gouache stains applied in instantaneous strokes. The anguished and disconcerting mass of the engraving begins in this preparatory drawing, in which the different figures that make it up must be guessed.

On the left are two female figures that are omitted from the print. One of them is shown lying on the ground as if dead and the other is leaning over him. These are replaced by the figure holding the rapier and the one facing her. On the right is the woman with the cats, but without them, although she seems to be holding a lump with her left arm, as well as the cleric who kneels before her, although very blurred and almost unrecognisable. In the background, a half-naked woman appears to be supported by other figures, and another female figure, arranged obliquely, wears a headdress. In the background, angry blotches rise up like trunks.

On the reverse of the sheet is another drawing by Goya, possibly preparatory to a nonsense that was never engraved, entitled *The vain peacock*.

EXPOSICIONES

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 151

Los dibujos de Goya
Museo Provincial de Zaragoza Zaragoza 1978
exhibition organized by Museo Provincial de Zaragoza, Ministerio de Cultura and Ayuntamiento de Zaragoza, exhibition guide written by Miguel Beltrán Lloris and Micaela Pérez Sáenz. October 1978
cat. 125

Madrid 1999

Goya
Galleria Nazionale d'Arte Antica di Palazzo Barberini Roma 2000
consultant editors Lorenza Mochi Onori and Claudio Strinati. From March 18th to June 18th 2000

París 2001

BIBLIOGRAFÍA

Los dibujos de Goya, 2 vols.
SÁNCHEZ CANTÓN, Francisco Javier
cat. 399
1954
Amigos del Museo del Prado

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 325, cat. 1584
1970
Office du livre

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 442-443, cat. 295
1975
Noguer

Goya, dibujos
LAFUENTE FERRARI, Enrique
pp. 206-207, cat. 78
1980
Silex

MATILLA, José Manuel
pp. 128-129, cat. 41
2000
Edizioni de Luca

PALABRAS CLAVE

DISPARATES GRUPO

ENLACES EXTERNOS