CRUEL 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	244 x 354 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	21 Aug 2021 / 13 Apr 2023
INVENTARIO	977 D4280

INSCRIPCIONES

2 (in pencil, bottom left -hand corner)

1 (in pencil, reverse, centre)

192 (in pencil, reverse, bottom)

49 (in pencil, reverse side, bottom)

9 (in pencil, reverse, top)

Watermark: "MANUEL SERRA" (right 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 *Cruel Folly*. It presents many differences with respect to the composition of the print.

The man advancing with a club and attacking a man in a fury is depicted here wearing a headscarf and armed with a rifle or musket. In the background is a sentry box, which Gassier interprets as a sentry chasing away a group of beggars. In turn, the fallen man is not under his legs but in the centre of the composition, assisted by the rest of the figures, some of whom, however, are in the same pose as in the engraving, such as the one with his back turned and the one with his legs open. The background with the ruined wall or rampart is not yet present, with only the sentry box and a shadow suggesting a mound.

The drama in the print is greater than in this sketch, as in it the main action has been brought to the foreground, leaving behind the middle ground of the preparatory drawing. This greater drama is also achieved by depicting the climax of the action, as the drawing depicts the moment after the attack.

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953

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

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

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 177

Madrid 2019
cat. 218

BIBLIOGRAFÍA

Los dibujos de Goya, 2 vols.
SÁNCHEZ CANTÓN, Francisco Javier
cat. 385
1954
Amigos del Museo del Prado

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 325, cat. 1580
1970
Office du livre

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 440-441, cat. 294
1975
Noguer

MATILLA, José Manuel
pp. 122-123, cat. 38
2000
Edizioni de Luca

MATILLA, José Manuel
pp. 478-479, cat. 177
2008
Museo Nacional del Prado

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
pp. 266-267
2014
Museum of Fine Arts Boston Publications

MATILLA, José Manuel y MENA, Manuela B.
(comisarios)
p. 325
2019
Museo Nacional del Prado

PALABRAS CLAVE

DISPARATES VIOLENCIA FURIA CRUELDAD

ENLACES EXTERNOS