TIMELY FOLLY

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA	1815 - 1819
DIMENSIONES	245 x 350 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	964 -

HISTORIA

See *Femenine folly.*

This is one of the four unpublished prints that the magazine *L'Art* published in 1877. The plate is in a private collection in Paris.

There is a print in the Lazaro Galdiano Foundation with the number 12 handwritten in the upper left corner and the legend *Timely folly* in the lower margin.

One of the four versions published in *L'Art* has the following inscription printed in the lower margin: *Goya inv. et sc. / UNA REINA DEL CIRCO / Une reine du Cirque / L'Art-F.cois Liénard Imp. Paris.*

ANÁLISIS ARTÍSTICO

A young woman rides a horse standing upright and holding it by the reins. The horse, in turn, swings on a rope that runs from side to side, the ends of which are outside the frame of the picture. In the background, a crowd enjoys the circus show.

Against the black background, the whiteness of the magnificently modelled horse and the girl is silhouetted against the black background. The girl is dressed like a maja, with a neat chignon tied high on her head, and expresses a restrained tension. Both she and the horse seem serene despite the difficult balance. This is because, if we look closely, we can see how the rope rests on the ground, not implying any kind of risk. While in other prints Goya criticises unbridled passions, in this one he possibly does the opposite: he reproaches excessive control, as no extreme is good for the human spirit. It has also been seen as a representation of the difficult balance of feminine virtue over natural passions, symbolised by the horse, under the gaze of an unscrupulous public watching for the fall.

This evocation of the circus is related to an image that may have remained in Goya´s memory from one of his visits to the circus. In it he fuses two types of spectacle: tightrope walking and the acrobatics of the amazons on horses.

The audience in the background is dissolved by a vertical stripe, which leaves it semi-transparent as if it were seen through a lattice. The parallel touches of drypoint on the horse stand out.

EXPOSICIONES

Etchings by Francosco Goya
Johannesburgo Johannesburgo 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. 161

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

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. 184

Bilbao 2012

BIBLIOGRAFÍA

HARRIS, Tomás
p. 403, cat. 267
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 326, cat. 1602
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p. 246, cat. 397
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. 109 y 113, cat. 20 y 51-54
1996
Real Academia de Bellas Artes de San Fernando y Calcografía Nacional

MATILLA, José Manuel
pp. 156-157, cat. 58
2000
Edizioni de Luca

MATILLA, José Manuel
pp. 492-493, cat. 184
2008
Museo Nacional y Ediciones El Viso

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

PALABRAS CLAVE

VIRTUD FEMENINA EXCESO DE CONTROL CABALLO CUERDA FLOJA ACROBACIA CIRCO L'ART DISPARATES

ENLACES EXTERNOS