LOYALTY

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES
CRONOLOGÍA
DIMENSIONES
TÉCNICA Y SOPORTE
RECONOCIMIENTO DE LA AUTORÍA DE GOYA
FICHA: REALIZACIÓN/REVISIÓN
INVENTARIO

1815 - 1819 246 x 358 mm Etching and burnished aquatint Documented work 22 Aug 2021 / 05 Jun 2023 964 -

HISTORIA

See Femenine folly.

There is a state test with a legend that says Loyalty.

ANÁLISIS ARTÍSTICO

The centre of the composition is occupied by a repulsive and unpleasant figure, in a beatific pose with his hands clasped, his head swollen and sitting on a chair with his bare feet. Around him, to the right and left, a group of figures mock him. Only a small dog stands faithfully at his feet. In the background, to the right, a figure on horseback watches the mockery in the half-light.

The ugly and nauseating protagonist seems to be aware of his appearance, as he remains

impassive in the face of the attack he is suffering, unable to defend himself. Goya probably intended to ridicule those who remain entrenched and immobile in their own convictions, closing their eyes to reality, not noticing how they are mocked, and criticising the hypocrisy of those who believe they are their loyal servants. It is also conjectured that the protagonist was ill, because a figure in the group on the left points a large syringe at him, making the picture a criticism of doctors, as Goya's lack of sympathy for doctors is well known.

The print is characterised by the use of a two-tone aquatint: a medium tone for the figures and the ground, and a darker tone for the background.

The preparatory drawing for the present print, also entitled Loyalty, has survived.

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

colección oteca serva en Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981) Hamburger Kunsthalle Hamburg 1980

cat. 159

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

Bilbao 2012

Goya et la modernité Pinacothèque de Paris París 2013

from October 11st 2013 to March 16th 2014

cat. 217

BIBLIOGRAFÍA

HARRIS, Tomás p. 400, cat. 264 1964 Bruno Cassirer Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet p. 326, cat. 1598 1970 Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora) p. 245, cat. 394 1996

Ministerio de Educación y Cultura, Biblioteca Nacional

CARRETE, Juan, MATILLA, José Manuel, AULLÓN DE HARO, Pedro, BOZAL, Valeriano,

MATILLA, José Manuel

Office du livre

OROPESA, Marisa and RINCÓN GARCÍA,

GLENDINNING, Nigel, VEGA, Jesusa y BLAS, Javier p. 111, cat. 37 1996 Real Academia de Bellas Artes de San Fernando y Calcografía Nacional

pp. 142-143, cat. 49 2000 Edizioni de Luca Wilfredo p. 275 2013 Pinacoteca de París

Goya. In the Norton Simon Museum

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

PALABRAS CLAVE

MÉDICO ENFERMO INMOVILISMO REPULSIÓN DISPARATES

ENLACES EXTERNOS