A WAY OF FLYING

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 - 1816 245 x 358 mm Aguafuerte, aguatinta y punta seca Documented work 22 Aug 2021 / 05 Jun 2023 836 225

HISTORIA

See Femenine folly.

The state proof before the aquatint in the Lazaro Galdiano Foundation in Madrid has the handwritten number 4 in the upper left-hand corner. Another state proof is known to be bound in the album of Juan Agustín Ceán Bermúdez's Bullfighting (British Museum, London) with the number 34 and the title A way of flying and Way of Flying and The Winged Man's Way of Being Able to Fly.

ANÁLISIS ARTÍSTICO

Men fly on mechanical devices with large bat-like wings, which they operate with their hands and feet by means of ropes. On their skulls they wear a large bird's head, which serves as a prow orientation or simply as a symbol to emulate the freedom of birds. The group is made

up of five flying men. One of them, in the foreground, bends his legs to set the contraption in motion. The rest are distributed in the space with great harmony and proportion.

The characters fly in an immense, boundless night sky, soaring away into mysterious depths and heights. In this way, man is liberated and moves through infinite space with great freedom, an achievement achieved by human effort. Through the use of reason, man has invented an ingenuity that allows him to fly and conquer space where he achieves complete freedom, fulfilling his long-held dream of soaring the skies. Leonardo da Vinci had already envisaged this with mechanical devices very similar to those presented by Goya.

It is thought that this print was never intended by Goya as part of the Follies series, as it was bound in an album of *Bullfighting* that the painter gave to Ceán Bermúdez. Furthermore, there are other indications that it was not intended as an integral part of the series. It manifests a positive vision that is not typical of the *Follies*, showing man as responsible for the achievement of flight. This optimism is most evident in the state proofs without aquatint, in which the dark sky is not yet present. It is possible that Goya devised the daytime print, as the *preparatory drawing* for it is. When the aquatint was applied to the San Fernando Royal Academy of Fine Arts edition in 1864, its appearance became much more sombre and in keeping with the spirit of the series, to which it would have been incorporated at a later date. The fact that the manuscript title on the state proofs does not include the word *follie*, as is usual in the series, also seems to exclude the initial belonging of this print to the series.

EXPOSICIONES

Etchings by Francosco Goya Johannesburgo Johannesburgo 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 Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)

Hamburger Kunsthalle Hamburg 1980

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

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996 from September 19th to December 15th 1996

cat. 299

1999

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

Zaragoza 1996

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna.
From March 29th to June 2nd

London 1997

1996

Goya grabador

Museo del Grabado Español Contemporáneo Marbella 1996

from March 8th to May 5th 1996

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.

Bilbao 2012 cat. 180 Goya luces y sombras CaixaForum Barcelona 2012

consultant editors José Manuel
Matilla and Manuela R Marqués

Mena Marqués, from April 14th to July 13th 2008

cat. 180

Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat. 216

Madrid 2017

2012

cat. 74

Goya et la modernité Pinacothèque de Paris París 2013

from October 11st 2013 to March

16th 2014 cat. 213

Agen 2019 cat. 67

Madrid 2019 cat. 157

BIBLIOGRAFÍA

HARRIS, Tomás p. 395, cat. 260

1964

Bruno Cassirer

CARRETE, Juan, MATILLA, José Manuel, AULLÓN DE HARO, Pedro, BOZAL, Valeriano, GLENDINNING, Nigel, VEGA, Jesusa y BLAS,

Javier

pp. 107 y 111, cat. 13 y 33

1996

Real Academia de Bellas Artes de San Fernando y Calcografía Nacional

VEGA, Jesusa pp. 210-211 2010

Consejo Superior de Investigaciones

Científicas

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 204-211

Norton Simon Museum

MATILLA, José Manuel y MENA, Manuela B. (comisarios) p. 245 2019

Museo Nacional del Prado

Vie et ouvre de Francisco de **Goya** GASSIER, Pierre y WILSON, Juliet

p. 326, cat. 1591 1970

Office du livre

MATILLA, José Manuel pp. 136-137, cat. 45

2000

Wilfredo

Pinacoteca de París

p. 274

2013

Edizioni de Luca

Catálogo de las estampas de Goya en la Biblioteca Nacional

matina and manucia p. marques.

From March 16th to June 24th

SANTIAGO, Elena M. (coordinadora)

p. 241, cat. 387-388 1996

Ministerio de Educación y Cultura, Biblioteca

Nacional

MATILLA, José Manuel pp. 484-485, cat. 180

Museo Nacional y Ediciones El Viso

Gova: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie

L. (comisarios) pp. 310-315 2014

Museum of Fine Arts Boston Publications

CALVO RUATA, José Ignacio, BORRÁS GUALIS,

Gonzalo M. and MARTÍNEZ HERRANZ, Amparo p. 271

OROPESA, Marisa and RINCÓN GARCÍA,

Gobierno de Aragón y Fundación Bancaria

Ibercaja

2017

MOTTIN, Bruno, EFEDAQUE, Adrien and

WILSON-BAREU, Juliet

p. 122 2019 Snoeck

PALABRAS CLAVE

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ENLACES EXTERNOS