# A WAY OF FLYING

CLASIFICACIÓN: PRINTS

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

**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | 1815 - 1816 |
| DIMENSIONES | 245 x 358 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 | 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**

**Goya**
Musée Jacquemart-André París 1961
consultant editor Jean-Gabriel Domergue. From December 1961 to February 1962

**Etchings by Francosco Goya**
Johannesburgo Johannesburgo 1974

Boston 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
*cat.* 162

**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

**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.* 180

Bilbao 2012
*cat.* 180

**Goya luces y sombras**
CaixaForum Barcelona 2012
consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012
*cat.* 74

**Goya et la modernité**
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
*cat.* 213

**Goya: Order and disorder**
Museum of Fine Arts Boston 2014
*cat.* 216

Madrid 2017

Agen 2019
*cat.* 67

Madrid 2019
*cat.* 157

**BIBLIOGRAFÍA**


HARRIS, Tomás
p. 395, cat. 260
1964
Bruno Cassirer

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p. 326, cat. 1591
1970
Office du livre

**Catálogo de las estampas de Goya en la Biblioteca Nacional**
SANTIAGO, Elena M. (coordinadora)
p. 241, cat. 387-388
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. 107 y 111, cat. 13 y 33
1996
Real Academia de Bellas Artes de San Fernando y Calcografía Nacional

MATILLA, José Manuel
pp. 136-137, cat. 45
2000
Edizioni de Luca

MATILLA, José Manuel
pp. 484-485, cat. 180
2008
Museo Nacional y Ediciones El Viso

VEGA, Jesusa
pp. 210-211
2010
Consejo Superior de Investigaciones Científicas

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 274
2013
Pinacoteca de París

**Goya: Order & Disorder**
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
pp. 310-315
2014
Museum of Fine Arts Boston Publications

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

CALVO RUATA, José Ignacio, BORRÁS GUALIS, Gonzalo M. and MARTÍNEZ HERRANZ, Amparo
p. 271
2017
Gobierno de Aragón y Fundación Bancaria Ibercaja

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREU, Juliet
p. 122
2019
Snoeck

MATILLA, José Manuel y MENA, Manuela B. (comisarios)
p. 245
2019
Museo Nacional del Prado


**PALABRAS CLAVE**

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**ENLACES EXTERNOS**