

# CARNAVAL FOLLY

CLASIFICACIÓN: PRINTS

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



## DATOS GENERALES

CRONOLOGÍA	1815 - 1819
DIMENSIONES	246 x 357 mm
TÉCNICA Y SOPORTE	Etching and aquatint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	22 Aug 2021 / 05 Jun 2023
INVENTARIO	964 -

## HISTORIA

See *Femenine folly*

The aquatint proof in the National Library of Spain has manuscript number 6 in the upper left corner and 21 in the right corner, as well as *Carnaval Folly* centred in the lower margin.

## ANÁLISIS ARTÍSTICO

Carnival scene in which a group of characters are dressed appropriately for the celebration. Their own faces are carnival masks with grimaces and twisted gestures.

On the far left of the composition a man in festive attire points at or shoves a beak-nosed, moustachioed canon. Two other men, in the foreground, cowering and bound in their robes, are talking or shouting at each other. The one on the right has a third eye in his cheek. Next to him, a

man with his back turned, wearing a hairnet and a velvet cloak, who could symbolise Spain, watches the spectacle unfolding before him. In the background lies a figure who looks like a Frenchman. Behind him is a conglomeration of human figures, animals and beings with bestialised expressions. Also towering above the group is a hooded man on long stilts.

The meaning of this picture is unknown. It has been suggested that it has a political background. Perhaps it depicts a diplomatic event such as the Congress of Vienna or the interview between the Spanish royal family and Bonaparte in Bayonne, and is therefore an image of the universal political situation after the fall of Napoleon. The two figures in the centre are tied up by higher powers or by their own lasciviousness, giving an erotic sense to the picture.

It can also be interpreted as a satire against social hypocrisy, which leads people to show themselves as what they are not, something that Goya had already denounced in the *Caprice 6, Nobody Knows Each Other*, although in this case the tone is much more sombre and disturbing. In any case, the theme of the carnival was very popular in 18th-century art, being represented as a joyous occasion. In popular Spanish art, carnival scenes were used as a moralising vehicle, and perhaps this was Goya's intention. The print becomes a mirror reflection in which the viewer looks, observing its dark and grotesque side. In this way, no one escapes Goya's wit.

The print is notable for a certain finesse in the etching. The light is cleverly distributed in strong patches of clarity that give relief to the figures.

#### EXPOSICIONES

#### **Etchings by Francisco 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 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. 295

#### **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.

Bilbao 2012

#### **Goya et la modernité**

Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March

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

cat. 181

16th 2014

cat. 214

#### BIBLIOGRAFÍA

HARRIS, Tomás  
p. 396, cat. 261  
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. 14 y 34  
1996  
Real Academia de Bellas Artes de San  
Fernando y Calcografía Nacional

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

#### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 326, cat. 1593  
1970  
Office du livre

MATILLA, José Manuel  
pp. 136-137, cat. 46  
2000  
Edizioni de Luca

#### **Goya. In the Norton Simon Museum**

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

#### **Catálogo de las estampas de Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)  
pp. 242-243, cat. 389-391  
1996

Ministerio de Educación y Cultura, Biblioteca  
Nacional

MATILLA, José Manuel  
pp. 486-487, cat. 181  
2008  
Museo Nacional y Ediciones El Viso

#### PALABRAS CLAVE

**GROTESCO MÁSCARA CARNAVAL DISPARATES**

#### ENLACES EXTERNOS