

# CRUEL FOLLY (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

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



## DATOS GENERALES

CRONOLOGÍA

1815 - 1819

UBICACIÓN

The Prado National Museum. Madrid, Madrid,  
Spain

DIMENSIONES

244 x 354 mm

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

21 Aug 2021 / 13 Apr 2023

INVENTARIO

977 D4280

## INSCRIPCIONES

2 (in pencil, bottom left -hand corner)

1 (in pencil, reverse, centre)

192 (in pencil, reverse, bottom)

49 (in pencil, reverse side, bottom)

9 (in pencil, reverse, top)

Watermark: "MANUEL SERRA" (right half)

## HISTORIA

The drawing was inherited in 1828 by Javier Goya, the painter's son, and in 1854 by Mariano Goya y Goicoechea, the artist's grandson. It was subsequently owned by Valentín Carderera (ca. 1861) and Mariano Carderera (ca. 1880). In 1886 it was acquired from Mariano Carderera by the Directorate General of Public Instruction and was assigned to the Prado Museum, where it entered on 12 November 1886.

## ANÁLISIS ARTÍSTICO

Preparatory drawing for *Cruel Folly*. It presents many differences with respect to the composition of the print.

The man advancing with a club and attacking a man in a fury is depicted here wearing a headscarf and armed with a rifle or musket. In the background is a sentry box, which Gassier interprets as a sentry chasing away a group of beggars. In turn, the fallen man is not under his legs but in the centre of the composition, assisted by the rest of the figures, some of whom, however, are in the same pose as in the engraving, such as the one with his back turned and the one with his legs open. The background with the ruined wall or rampart is not yet present, with only the sentry box and a shadow suggesting a mound.

The drama in the print is greater than in this sketch, as in it the main action has been brought to the foreground, leaving behind the middle ground of the preparatory drawing. This greater drama is also achieved by depicting the climax of the action, as the drawing depicts the moment after the attack.

## EXPOSICIONES

**Goya. Gemälde Zeichnungen. Graphik. Tapisserien**  
Kunsthalle Basel Basle 1953  
from January 23th to April 12th 1953

**Los dibujos de Goya**  
Museo Provincial de Zaragoza Zaragoza 1978  
exhibition organized by Museo Provincial de Zaragoza, Ministerio de Cultura and Ayuntamiento de Zaragoza, exhibition guide written by Miguel Beltrán Lloris and Micaela Pérez Sáenz. October 1978

Madrid 1999

**Goya**  
Galleria Nazionale d'Arte Antica di Palazzo Barberini Roma 2000  
consultant editors Lorenza Mochi Onori and Claudio Strinati. From March 18th to June 18th 2000

Paris 2001

**Goya: Order and disorder**  
Museum of Fine Arts Boston 2014  
cat. 177

Madrid 2019  
cat. 218

## BIBLIOGRAFÍA

**Los dibujos de Goya, 2 vols.**  
SÁNCHEZ CANTÓN, Francisco Javier  
cat. 385  
1954  
Amigos del Museo del Prado

**Vie et oeuvre de Francisco de Goya**  
GASSIER, Pierre y WILSON, Juliet  
p. 325, cat. 1580  
1970  
Office du livre

**Dibujos de Goya, 2 vols**  
GASSIER, Pierre  
pp. 440-441, cat. 294  
1975  
Noguer

MATILLA, José Manuel  
pp. 122-123, cat. 38  
2000  
Edizioni de Luca

MATILLA, José Manuel  
pp. 478-479, cat. 177  
2008  
Museo Nacional del Prado

**Goya: Order & Disorder**  
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)  
pp. 266-267  
2014  
Museum of Fine Arts Boston Publications

MATILLA, José Manuel y MENA, Manuela B.  
(comisarios)  
p. 325  
2019  
Museo Nacional del Prado

**PALABRAS CLAVE**

**DISPARATES VIOLENCIA FURIA CRUELDAD**

**ENLACES EXTERNOS**