CLEAR FOLLY

CLASIFICACIÓN: PRINTS

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

DATOS GENERALES

CRONOLOGÍA	1815 - 1819
DIMENSIONES	242 x 356 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta bruñida y lavis
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	22 Aug 2021 / 05 Jun 2023
INVENTARIO	964 -

HISTORIA

See *Femenine folly.*

There is a state proof before aquatint in the Albertina Museum, Vienna. The state proof with the burnished aquatint and lavis in the Museum of Fine Arts, Boston, has the number 7 manuscript in the upper right corner, plus *Clear folly* centred in the lower margin.

ANÁLISIS ARTÍSTICO

A soldier in French uniform falls with a crash into an abyss in the lower left corner of the composition after dismounting from his horse, while two friars look on in horror at the spectacle. On the right, a religious man or preacher, excited, addresses his harangue to two people kneeling on his left. He opens his arms with outstretched index fingers pointing in opposite directions to the light and to the precipice into which the

soldier falls. Behind him, men hold a wide curtain in acrobatic poses. A mass of rain falls obliquely from the upper left corner. The stage on which the group of figures is arranged and the awning give the picture a scenographic value that is enhanced by the candle-lighting.

In the state of the Museum of Fine Arts, Boston, the horseman falling into the abyss does not appear. Instead, a beam of lightning or fire emerges from him. Therein may lie the key to the meaning of the print, as the clergyman would point to heaven and hell, salvation and damnation. Goya would make an attack on religious fanaticism and the verbiage of preachers and ecclesiastical orators. In fact, the focus is on the preacher, as his fanaticism deforms his own face and his hands are illuminated. The fact that a French soldier falls into hell is related to the post-war atmosphere. The acrobats have also been seen as an allusion to the liberals, as they would support each other in lifting the veil that shrounds society in darkness and ignorance.

The preparatory drawing for the present print, also entitled *Clear folly*, is preserved.

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

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 247

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. 307

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. 182

Bilbao 2012

Goya luces y sombras
CaixaForum Barcelona 2012
consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012
cat. 77

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 215

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 176

Madrid 2017

BIBLIOGRAFÍA

HARRIS, Tomás
pp. 397-398, cat. 262
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. 15,16 y 35
1996
Real Academia de Bellas Artes de San Fernando y Calcografía Nacional

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

CALVO RUATA, José Ignacio, BORRÁS GUALIS, Gonzalo M. and MARTÍNEZ HERRANZ, Amparo
p. 221
2017
Gobierno de Aragón y Fundación Bancaria Ibercaja

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 326, cat. 1593
1970
Office du livre

MATILLA, José Manuel
pp. 138-139, cat. 47
2000
Edizioni de Luca

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
pp. 264-265
2014
Museum of Fine Arts Boston Publications

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p. 244, cat. 392
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

MATILLA, José Manuel
pp. 488-489, cat. 182
2008
Museo Nacional y Ediciones El Viso

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

PALABRAS CLAVE

LIBERALISMO CORTINA FANATISMO RELIGIOSO ECLESIÁSTICO PREDICADOR ORADOR INFIERNO CIELO SOLDADO FRANCÉS ABISMO DISPARATES

ENLACES EXTERNOS