FEARFUL FOLLY

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 - 1819 245 x 357 mm Etching, burnished aquatint and drypoint Documented work 20 Aug 2021 / 05 Jun 2023 964 -

HISTORIA

See Femenine folly.

In the Lazaro Galdiano Foundation in Madrid there is a state proof with the burnished aquatint in which the number 13 appears.

There are several proofs prior to the stripe affecting the figure of the ghost. This defect, which appeared around 1848 in a print eun prior to the first edition, was burnished to conceal it, without success.

ANÁLISIS ARTÍSTICO

Armed soldiers run in panic at the imposinf sight of a large, swollen ghost. On the right stands a gloomy tree with a teisted, dead trunk which, together with the horizon line,

forms the only landscape in the picture. The tree is a device that makes the viewer aware of the dimensions of the spectre, as it is as large as he is, or even slightly smaller, as the ghost appears hunched over, as if he did not fit into the frame of the picture.

At his feet, a group of French soldiers fall to the ground in terror. In the foreground, next to him, one of the soldiers is trying to get to his feet. Next to him, another kneeling companion has a look of horror on his face and, next to them, what appears to be the captain is running in terror with his sabre drawn, calling for a retreat. In the background, under the tree, a mass is gathered in fear. Only two soldiers can be made out, trying to get away from the ghostly being.

Various interpretations have been made of this scene. Most of them tend to be alonge the lines of Disasters (Sad presentiments of what is to happen), relating to the wartime sphere of the War of Independence. Thus, the ghost connects with the spectre of the condemnatory punishment of all armies for the evil they cause. It is also linked to the rebellion of the Spanish people against the Napoleonic army. . Finally, it may be a scarecrow, like the one in Caprice 52. What a Tailor Can, with which to frighten the troops and make them flee. In general, it can be said that the phantom embodies all the pain and evil caused by wars.

This print is notable for Goya's use of etching lines to create the forms and volumes. In the apparition, they are arranged in an angular manner to outline the drapery. The dark background of the aquatint reveals a nocturnal scene that accentuates the horror.

The preparatory drawing for the present print, also entitled Fearful folly, has survived.

The plate has a stripe at the top of the figure of the ghost that is reflected in the print.

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. 297

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 1996

London 1997

Goya grabador

Museo del Grabado Español Contemporáneo Marbella 1996

from March 8th to May 5th 1996

raαierungen von Francisco αe Goya

Munich 2000

Goya et la modernité

Pinacothèque de Paris París 2013

from October 11st 2013 to March 16th 2014

cat. 202

Goya: Order and disorder

Museum of Fine Arts Boston 2014

BIBLIOGRAFÍA

HARRIS, Tomás pp. 374-375, cat. 249 1964

Bruno Cassirer

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

pp. 101 y 109, cat. 2 y 22

1996

Real Academia de Bellas Artes de San Fernando y Calcografía Nacional

Goya. In the Norton Simon Museum

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

Vie et ouvre de Francisco de Goya

GoyaGASSIER, Pierre y WILSON, Juliet p. 325, cat. 1573
1970
Office du livre

Pinacoteca de París

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo p. 270 2013

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora) p. 235, cat. 375-376

1996

Ministerio de Educación y Cultura, Biblioteca Nacional

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios) pp. 337-340 2014 Museum of Fine Arts Boston Publications

PALABRAS CLAVE

DISPARATES FANTASMA ESPECTRO SOLDADO SOLDADO FRANCÉS CAPITÁN ÁRBOL

ENLACES EXTERNOS