POOR 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 247 x 358 mm Aguafuerte, aguatinta bruñida, punta seca y buril Documented work 21 Aug 2021 / 05 Jun 2023 964 -

HISTORIA

See Femenine folly.

The state proof before the aquatint in the Lazaro Galdiano Foundation in Madrid has the handwritten number 14 in the upper left-hand corner. Another proof that belonged to the Sánchez Gerona collection bears the handwritten legend Poor folly.

ANÁLISIS ARTÍSTICO

This scene takes place under an architectural element, perhaps an atrium or portico of a church, in which six old women are sheltered, dressed in broad robes and wearing headdresses that cover their heads. One of them, as if lost in thought, wears spectacles. Beside her, another, bent over, leans on a cane, a touching representation of a helpless old woman. An attractive young girl with a complex attitude rushes towards them, her arms

outstretched. An enigmatic character that makes this picture incomprehensible. Two heads protrude from her chest. One looks back with nostalgia, the other, with anguish, addresses the old women. The mystery is accentuated by the two figures in the background who seem to be chasing the young woman. One of them has a calm and tranquil demeanour, while the other has an unhinged expression, with a disfigured face and bristling hair. These latter figures are technically represented in a different way from the rest, as they are executed using very clear, light lines. Possibly they remain in the memory or in the past of the protagonist, which is why one of her heads is turned in remembrance of them. In the same image, reality and evocation are mixed.

The title of the print may be related to its meaning, as we may be looking at a group of beggars, towards whom the woman runs to take refuge in a sacred place. On the other hand, they may not be beggars, but rather matchmakers who are trying to convince the girl to become a prostitute. In fact, the way in which they are depicted closely resembles that of the celestinas who abound in the *Caprices* (*Caprice* 20. *They are already plucked*). Likewise, the girl is dressed in the same way as the prostitutes in the same series, insinuating her feminine curves. The head facing the procuresses appears to have more sensual features than the other, as well as having slightly tousled hair. The double head would graphically describe the psychological process of the girl in her decision whether or not to become a prostitute. The two characters in the background would try to dissuade her. In this way, she would look at the life she is leaving behind and the new life that awaits her in her new career.

There are two types of aquatint, a finer, lighter one for the sky and a darker one for the interior of the gate. There are burin retouches on the figures in the main group and on the hair of the two-headed woman.

The preparatory drawing for the present print is preserved, entitled Poor folly

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. 154

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. 306 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 Goya grabador

Museo del Grabado Español Contemporáneo Marbella 1996 from March 8th to May 5th 1996 Zaragoza 1996

1996

London 1997 1999 Madrid 1999

Schlaf der Vernunft. Original radierungen von Francisco de Goya

Munich 2000

Bilbao 2012

Goya et la modernité

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

16th 2014

cat. 211

London 2015 cat. 35 Agen 2019 cat. 69 2022

BIBLIOGRAFÍA

HARRIS, Tomás pp. 391-392, cat. 258

1964

Bruno Cassirer

Vie et ouvre de Francisco de Gova

GASSIER, Pierre y WILSON, Juliet

p. 325, cat. 1587 1970

Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional SANTIAGO, Elena M. (coordinadora)

p. 240, cat. 385

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 109, cat. 11 y 31

1996

Real Academia de Bellas Artes de San Fernando y Calcografía Nacional MATILLA, José Manuel pp. 132-133, cat. 43 2000

Edizioni de Luca

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo

p. 273 2013

Pinacoteca de París

WILSON-BAREAU, Juliet y BUCK, Stephanie (eds.)

pp. 144-145 2015

The Courtauld Gallery

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet pp. 204-211 2016

Norton Simon Museum

MOTTIN, Bruno, EFEDAQUE, Adrien and

WILSON-BAREU, Juliet

p. 147 2019 Snoeck

TORAL OROPESA, María and MARTÍN MEDINA, Víctor p. 97 2022 Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

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