

# BEASTLY FOLLY

CLASIFICACIÓN: PRINTS

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



## DATOS GENERALES

CRONOLOGÍA	1815 - 1819
DIMENSIONES	245 x 350 mm
TÉCNICA Y SOPORTE	Etching, burnished aquatint and drypoint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	22 Aug 2021 / 05 Jun 2023
INVENTARIO	964 -

## HISTORIA

See *Feminine folly*.

This is one of the four unpublished prints that the magazine *L'Art* published in 1877. The plate is in a private collection in Paris.

There is a print in the Lazaro Galdiano Foundation with the number 22 handwritten in the upper left corner and the legend *Timely folly* in the lower margin.

One of the four versions published in *L'Art* has the following inscription printed in the lower margin: *Goya inv. et sc. / OTRAS LEYES PARA EL PUEBLO / (Autres lois por le peuple) / L'Art-F.cois Liénard Imp. Paris.*

## ANÁLISIS ARTÍSTICO

A giant, tame, tuskless elephant stands outside a ring of light. He is confronted by four oriental, bearded men with exotic gestures and attire, who try to lure the pachyderm by the sound of bell-shaped harnesses worn by one of them. Another of these men shows him a large book, while one of his companions looks up at the sky. The last of them is simply there. Goya gives them a treatment very similar to that of the Moors in *Bullfighting*, claiming the elephant in much the same way as the bullfighter cites the bull. The setting has an arid grandeur thanks to the existence of rocks without vegetation. The effects of light and shadow favour the colossalism of the rocky walls and the animal itself.

The elephant has traditionally been a symbol of strength, intelligence and meekness. In this case it seems to be the Spanish people, docile and submissive, deceived by the politicians, represented in these Persians, the name given to the supporters of the absolutist regime of Ferdinand VII following the publication of the so-called *Manifesto of the Persians*. The animal is outside the large luminous circle, symbolising the light of the Enlightenment.

Goya originally intended to place the large animal on the left of the composition, although he finally rectified his plan and placed it on the right. The drawing is very perfect, with lines that suggest the roughness of the elephant's skin.

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

#### EXPOSICIONES

##### **Goya**

Musée Jacquemart-André Paris 1961  
consultant editor Jean-Gabriel Domergue. From December 1961 to February 1962

1976

##### **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

##### **Goya. 250 Aniversario**

Museo Nacional del Prado Madrid 1996  
consultant editor Juan J. Luna. From March 29th to June 2nd 1996

1999

##### **Etchings by Francisco Goya**

Johannesburgo Johannesburgo 1974

Boston 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 Revolutionen. Kunst um 1800 (1980 – 1981)**

Hamburger Kunsthalle Hamburg 1980  
cat. 160

##### **Ydioma universal: Goya en la Biblioteca Nacional**

Biblioteca Nacional Madrid 1996  
from September 19th to December 15th 1996  
cat. 311

##### **Francisco Goya. Sein Leben im Spiegel der Graphik. Fundetodos 1746-1828 Bordeaux. 1746-1996**

Galerie Kornfeld Bern 1996  
from November 21st 1996 to January 1997

Zaragoza 1996

London 1997

Madrid 1999

##### **Schlaf der Vernunft. Original radierungen von Francisco de**

**Goya**  
Munich 2000

#### BIBLIOGRAFÍA

HARRIS, Tomás  
pp. 405-406, cat. 268  
1964  
Bruno Cassirer

CARRETE, Juan, MATILLA, José Manuel,  
AULLÓN DE HARO, Pedro, BOZAL, Valeriano,  
GLEDINNING, Nigel, VEGA, Jesusa y BLAS,  
Javier  
pp. 107 y 113, cat. 18 y 43-46  
1996  
Real Academia de Bellas Artes de San  
Fernando y Calcografía Nacional

MOTTIN, Bruno, EFEDAQUE, Adrien and  
WILSON-BAREU, Juliet  
pp. 124-125  
2019  
Snoeck

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

GASSIER, Pierre y WILSON, Juliet  
p. 326, cat. 1603  
1970  
Office du livre

MATILLA, José Manuel  
pp. 152-153, cat. 56  
2000  
Edizioni de Luca

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

SANTIAGO, Elena M. (coordinadora)  
p. 247, cat. 398  
1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

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

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

#### PALABRAS CLAVE

**DISPARATES L'ART ILUSTRACIÓN ELEFANTE POLÍTICOS PUEBLO ESPAÑOL PERSAS MANIFIESTO DE LOS PERSAS ABSOLUTISMO**

#### ENLACES EXTERNOS