FEARFUL FOLLY

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA	1815 - 1819
DIMENSIONES	245 x 357 mm
TÉCNICA Y SOPORTE	Etching, burnished aquatint and drypoint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	20 Aug 2021 / 05 Jun 2023
INVENTARIO	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.

CONSERVACIÓN

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
cat. 147

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

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

Madrid 1999

Schlaf der Vernunft. Original radierungen von Francisco de Goya
Munich 2000

Bilbao 2012

Goya et la modernité

Goya: Order and disorder

Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 202

Museum of Fine Arts Boston 2014
cat. 236

BIBLIOGRAFÍA

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

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 325, cat. 1573
1970
Office du livre

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

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

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 270
2013
Pinacoteca de París

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

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

PALABRAS CLAVE

DISPARATES FANTASMA ESPECTRO SOLDADO SOLDADO FRANCÉS CAPITÁN ÁRBOL

ENLACES EXTERNOS