SIMPLETON'S FOLLY

CLASIFICACIÓN: PRINTS

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

DATOS GENERALES

CRONOLOGÍA	1815 - 1819
DIMENSIONES	247 x 359 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta bruñida, punta seca y buril
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	21 Aug 2021 / 05 Jun 2023
INVENTARIO	964 -

INSCRIPCIONES

Goya (print, bottom left-hand corner)

HISTORIA

See *Femenine folly*

There are state proofs before the aquatint in the Library of the University of Paris, in the Kunsthalle in Bremen and in the New York Public Library. In the latter proof, another character appears next to the man.

In the Pereire Collection there is a state proof on which the legend "*Bobalicon*" can be read.

ANÁLISIS ARTÍSTICO

A large monster dances and plays castanets before a terrified man who hides behind a stiff, almost spectral being hidden under a shroud. The giant, of indeterminate sex, wears men's trousers and an unbuttoned blouse revealing a female-looking torso. Behind him, two ghostly heads appear, one with its mouth open in terror, the other as if petrified by terror.

The meaning of this print is enigmatic, as the name was not given by Goya but comes from a posthumous annotation on a copy from the mid-19th century, so perhaps the Aragonese artist's intention was different.

The man depicted is usually associated with a member of the clergy, as in the preparatory drawing, also entitled *Simpleton's folly*, he wears a kind of habit, and the rigidity of the figure he is holding is reminiscent of a statue or religious image. In the engraving he does not look so much like an ecclesiastic as an ecclesiastic, but he is wearing a kind of cloak over his head. One of the explanations that have been attempted for this print is related to religion and the Church, and even to the aristocracy, as in some proofs an additional figure appears. The castanets are a typically Spanish instrument, so that by wearing them, the giant could symbolise the uprising of the Spanish people against these oppressive classes. Hence the fear of the character hiding behind religion.

A relationship has also been seem with the tradition of Carnival, with the character of the fool, who when he was very old was called *Bobalicon*. In this case we would be faced with the confrontation of two practices, Lent and Carnival.

A dark aquatint was applied to the light etching to create an abstract space in which the ground is barely distinguishable from the horizon line. Thanks to the burnisher, Goya achieved half-tones.He used drypoint on the heads at the back and touches of burin on the one on the right. The lighting is centred on the giantess to show her large wingspan.

The preparatory drawing for the present print, also entitled *Simpleton's folly*, has been preserved.

EXPOSICIONES

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

Etchings by Francosco Goya
Johannesburgo Johannesburgo 1974

Boston 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. 54

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,

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

scientific directors Alfonso E. Pérez Sánchez and Eleanor A

Pérez Sánchez and Eleanor A. Sayre

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

Bilbao 2012

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 204

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 237

Agen 2019
cat. 68

2022

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HARRIS, Tomás
pp. 378-379, cat. 251
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 325, cat. 1576
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p. 236, cat. 378
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. 105 y 109, cat. 4 y 24
1996
Real Academia de Bellas Artes de San Fernando y Calcografía Nacional

Matilla, José Manuel
pp. 476-477, cat. 176
2008
Museo Nacional y Ediciones El Viso

VEGA, Jesusa
p. 478
2010
Consejo Superior de Investigaciones Científicas

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 271
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

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREU, Juliet
p. 146
2019
Snoeck

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 93
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

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ENLACES EXTERNOS