

CLEAR FOLLY

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA

1815 - 1819

DIMENSIONES

242 x 356 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta bruñida y lavis

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

FICHA: REALIZACIÓN/REVISIÓN

22 Aug 2021 / 05 Jun 2023

INVENTARIO

964 -

HISTORIA

See *Femenine folly*.

There is a state proof before aquatint in the Albertina Museum, Vienna. The state proof with the burnished aquatint and lavis in the Museum of Fine Arts, Boston, has the number 7 manuscript in the upper right corner, plus *Clear folly* centred in the lower margin.

ANÁLISIS ARTÍSTICO

A soldier in French uniform falls with a crash into an abyss in the lower left corner of the composition after dismounting from his horse, while two friars look on in horror at the spectacle. On the right, a religious man or preacher, excited, addresses his harangue to two people kneeling on his left. He opens his arms with outstretched index fingers pointing in opposite directions to the

light and to the precipice into which the soldier falls. Behind him, men hold a wide curtain in acrobatic poses. A mass of rain falls obliquely from the upper left corner. The stage on which the group of figures is arranged and the awning give the picture a scenographic value that is enhanced by the candle-lighting.

In the state of the Museum of Fine Arts, Boston, the horseman falling into the abyss does not appear. Instead, a beam of lightning or fire emerges from him. Therein may lie the key to the meaning of the print, as the clergyman would point to heaven and hell, salvation and damnation. Goya would make an attack on religious fanaticism and the verbiage of preachers and ecclesiastical orators. In fact, the focus is on the preacher, as his fanaticism deforms his own face and his hands are illuminated. The fact that a French soldier falls into hell is related to the post-war atmosphere. The acrobats have also been seen as an allusion to the liberals, as they would support each other in lifting the veil that shrouds society in darkness and ignorance.

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

EXPOSICIONES

	Etchings by Francisco 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 Revolutionen. Kunst um 1800 (1980 - 1981) Hamburger Kunsthalle Hamburg 1980 cat. 247
	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. 307
		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
London 1997	1999	Zaragoza 1996
	Schlaf der Vernunft. Original radierungen von Francisco de Goya Munich 2000	Goya en tiempos de guerra Museo Nacional del Prado Madrid 2008 consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008 cat. 182
		Madrid 1999
		Bilbao 2012
	Goya luces y sombras CaixaForum Barcelona 2012 consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th	Goya et la modernité Pinacothèque de Paris Paris 2013 from October 11st 2013 to March 16th 2014 cat. 215
		Goya: Order and disorder Museum of Fine Arts Boston 2014 cat. 176

2012

cat. 77

Madrid 2017

BIBLIOGRAFÍA

HARRIS, Tomás
pp. 397-398, cat. 262
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p. 326, cat. 1593
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
p. 244, cat. 392
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 111, cat. 15,16 y 35
1996
Real Academia de Bellas Artes de San
Fernando y Calcografía Nacional

MATILLA, José Manuel
pp. 138-139, cat. 47
2000
Edizioni de Luca

MATILLA, José Manuel
pp. 488-489, cat. 182
2008
Museo Nacional y Ediciones El Viso

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo
p. 274
2013
Pinacoteca de París

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie
L. (comisarios)
pp. 264-265
2014
Museum of Fine Arts Boston Publications

Goya. In the Norton Simon Museum

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

CALVO RUATA, José Ignacio, BORRÁS
GUALIS, Gonzalo M. and MARTÍNEZ
HERRANZ, Amparo
p. 221
2017
Gobierno de Aragón y Fundación Bancaria
Ibercaja

PALABRAS CLAVE

**LIBERALISMO CORTINA FANATISMO RELIGIOSO ECLESIAÍSTICO PREDICADOR
ORADOR INFIERNO CIELO SOLDADO FRANCÉS ABISMO DISPARATES**

ENLACES EXTERNOS