# FAMILIAR FOLLY

CLASIFICACIÓN: PRINTS

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

**DATOS GENERALES**

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

**HISTORIA**

See *Femenine 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This is one of the four unpublished prints that the magazine L'Art published in 1877.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 20 handwritten in the upper right-hand corner and the legend *Known 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. / ¡QUE GUERRERO! / (Quel guerrier) / L'Art-F.cois Liénard Imp. Paris.*

**ANÁLISIS ARTÍSTICO**

On the right of the composition, two scarecrows dressed as soldiers stand menacingly before a group of people. One of them is holding a sabre tied to one of his branches, as if calling for a charge. A crowd jeers in front of them. At the head of the group is a figure who confronts the warlike wimps, either out of bravery or because he is the only one who has realised that they are not real soldiers. He presides over the foreground in a salient luminosity. He whistles at them with one hand over his mouth and mocks them by putting the other on his backside. The rest of the characters are arranged at a certain safe distance, hidden in the shadows, depicted according to Goya's sense of mass. They appear huddled and self-conscious with an icy smile on their lips. The figure in profile on the far left has a simian face and is dressed in 19th-century style, with a cloak and low-crowned hat.

The memory of the War of Independence lives on in a town punished by the continuous threat of horror and death. The contempt for the Napoleonic army is something that continues to live on many years after the end of the occupation.

The imposing lighting, which focuses on the figures in the foreground, contrasts with the dark figures in the background. The aquatint achieves a graduated inking that accentuates the effects of light and shadow.

**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 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

**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

1999

Madrid 1999

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

Bilbao 2012

**BIBLIOGRAFÍA**

HARRIS, Tomás
p. 402, cat. 266
1964
Bruno Cassirer

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p. 326, cat. 1601

**Catálogo de las estampas de Goya en la Biblioteca Nacional**
SANTIAGO, Elena M. (coordinadora)
p. 246, cat. 396

1970
Office du livre

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 113, cat. 19 y 47-50
1996
Real Academia de Bellas Artes de San Fernando y Calcografía Nacional

MATILLA, José Manuel
pp. 154-155, cat. 57
2000
Edizioni de Luca

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

PALABRAS CLAVE

**SOLDADO MILITAR ESPANTAPÁJAROS L'ART DISPARATES**

ENLACES EXTERNOS