POOR FOLLY

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA	1815 - 1819
DIMENSIONES	247 x 358 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 -

HISTORIA

See *Femenine folly.*

The state proof before the aquatint in the Lazaro Galdiano Foundation in Madrid has the handwritten number 14 in the upper left-hand corner. Another proof that belonged to the Sánchez Gerona collection bears the handwritten legend *Poor folly.*

ANÁLISIS ARTÍSTICO

This scene takes place under an architectural element, perhaps an atrium or portico of a church, in which six old women are sheltered, dressed in broad robes and wearing headdresses that cover their heads. One of them, as if lost in thought, wears spectacles. Beside her, another, bent over, leans on a cane, a touching representation of a helpless old woman. An attractive young girl with a complex attitude rushes towards them, her arms outstretched. An enigmatic character that makes this picture incomprehensible. Two heads

protrude from her chest. One looks back with nostalgia, the other, with anguish, addresses the old women. The mystery is accentuated by the two figures in the background who seem to be chasing the young woman. One of them has a calm and tranquil demeanour, while the other has an unhinged expression, with a disfigured face and bristling hair. These latter figures are technically represented in a different way from the rest, as they are executed using very clear, light lines. Possibly they remain in the memory or in the past of the protagonist, which is why one of her heads is turned in remembrance of them. In the same image, reality and evocation are mixed.

The title of the print may be related to its meaning, as we may be looking at a group of beggars, towards whom the woman runs to take refuge in a sacred place. On the other hand, they may not be beggars, but rather matchmakers who are trying to convince the girl to become a prostitute. In fact, the way in which they are depicted closely resembles that of the celestinas who abound in the *Caprices* (*Caprice 20. They are already plucked*). Likewise, the girl is dressed in the same way as the prostitutes in the same series, insinuating her feminine curves. The head facing the procuresses appears to have more sensual features than the other, as well as having slightly tousled hair. The double head would graphically describe the psychological process of the girl in her decision whether or not to become a prostitute. The two characters in the background would try to dissuade her. In this way, she would look at the life she is leaving behind and the new life that awaits her in her new career.

There are two types of aquatint, a finer, lighter one for the sky and a darker one for the interior of the gate. There are burin retouches on the figures in the main group and on the hair of the two-headed woman.

The preparatory drawing for the present print is preserved, entitled *Poor folly*

EXPOSICIONES

Etchings by Francosco 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 Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 154

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. 306

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

Goya et la modernité

Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 211

London 2015
cat. 35

Agen 2019
cat. 69

2022

BIBLIOGRAFÍA

HARRIS, Tomás
pp. 391-392, cat. 258
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 325, cat. 1587
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p. 240, cat. 385
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 109, cat. 11 y 31
1996
Real Academia de Bellas Artes de San Fernando y Calcografía Nacional

MATILLA, José Manuel
pp. 132-133, cat. 43
2000
Edizioni de Luca

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 273
2013
Pinacoteca de París

WILSON-BAREAU, Juliet y BUCK, Stephanie (eds.)
pp. 144-145
2015
The Courtauld Gallery

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. 147
2019
Snoeck

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 97
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

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