

# 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, aguatinata 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

##### **Goya**

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

1976

##### **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

##### **Goya. 250 Aniversario**

Museo Nacional del Prado Madrid 1996  
consultant editor Juan J. Luna. From March 29th to June 2nd 1996

London 1997

##### **Schlaf der Vernunft. Original radierungen von Francisco de Goya**

Munich 2000

##### **Etchings by Francisco Goya**

Johannesburgo Johannesburgo 1974

Boston 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 Revolutionen. Kunst um 1800 (1980 – 1981)**

Hamburger Kunsthalle Hamburg 1980  
cat. 247

##### **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. Fundetodos 1746-1828 Bordeaux. 1746-1996**

Galerie Kornfeld Bern 1996  
from November 21st 1996 to January 1997

##### **Goya grabador**

Museo del Grabado Español Contemporáneo Marbella 1996  
from March 8th to May 5th 1996

Zaragoza 1996

1999

##### **Goya en tiempos de guerra**

Museo Nacional del Prado Madrid 2008  
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008

Madrid 1999

Bilbao 2012

cat. 182

##### **Goya luces y sombras**

##### **Goya et la modernité**

##### **Goya: Order and disorder**

CaixaForum Barcelona 2012

consultant editors José Manuel Matilla and Manuela B. Marqués.  
From March 16th to June 24th  
2012  
cat. 77

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March  
16th 2014  
cat. 215

Museum of Fine Arts Boston 2014  
cat. 176

Madrid 2017

#### BIBLIOGRAFÍA

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1964  
Bruno Cassirer

CARRETE, Juan, MATILLA, José Manuel,  
AULLÓN DE HARO, Pedro, BOZAL, Valeriano,  
GLEDINNING, 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

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

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

#### Vie et ouvre de Francisco de Goya

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

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

#### Goya: Order & Disorder

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

#### 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

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

#### Goya. In the Norton Simon Museum

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

#### PALABRAS CLAVE

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

#### ENLACES EXTERNOS