BEASTLY FOLLY

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA	1815 - 1819
DIMENSIONES	245 x 350 mm
TÉCNICA Y SOPORTE	Etching, burnished aquatint and drypoint
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This is one of the four unpublished prints that the magazine *L'Art* published in 1877.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 22 handwritten in the upper left corner and the legend *Timely 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. / OTRAS LEYES PARA EL PUEBLO / (Autres lois por le peuple) / L'Art-F.cois Liénard Imp. Paris.*

ANÁLISIS ARTÍSTICO

A giant, tame, tuskless elephant stands outside a ring of light. He is confronted by four oriental, bearded men with exotic gestures and attire, who try to lure the pachyderm by the sound of bell-shaped harnesses worn by one of them. Another of these men shows him a large book, while one of his companions looks up at the sky. The last of them is simply there. Goya gives them a treatment very similar to that of the Moors in *Bullfighting*, claiming the elephant in much the same way as the bullfighter cites the bull. The setting has an arid grandeur thanks to the existence of rocks without vegetation. The effects of light and shadow favour the colossalism of the rocky walls and the animal itself.

The elephant has traditionally been a symbol of strength, intelligence and meekness. In this case it seems to be the Spanish people, docile and submissive, deceived by the politicians, represented in these Persians, the name given to the supporters of the absolutist regime of Ferdinand VII following the publication of the so-called *Manifesto of the Persians.* The animal is outside the large luminous circle, symbolising the light of the Enlightenment.

Goya originally intended to place the large animal on the left of the composition, although he finally rectified his plan and placed it on the right. The drawing is very perfect, with lines that suggest the roughness of the elephant´s skin.

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

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. 160

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. 311

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

Zaragoza 1996

London 1997

1999

Madrid 1999

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

Bilbao 2012

Agen 2019
cat. 70

BIBLIOGRAFÍA

HARRIS, Tomás
pp. 405-406, cat. 268
1964

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)

Bruno Cassirer

p. 326, cat. 1603
1970
Office du livre

p. 247, cat. 398
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. 18 y 43-46
1996
Real Academia de Bellas Artes de San Fernando y Calcografía Nacional

MATILLA, José Manuel
pp. 152-153, cat. 56
2000
Edizioni de Luca

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

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREU, Juliet
pp. 124-125
2019
Snoeck

PALABRAS CLAVE

DISPARATES L'ART ILUSTRACIÓN ELEFANTE POLÍTICOS PUEBLO ESPAÑOL PERSAS MANIFIESTO DE LOS PERSAS ABSOLUTISMO

ENLACES EXTERNOS