

SIMPLETON'S FOLLY

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA

1815 - 1819

DIMENSIONES

247 x 359 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 -

INSCRIPCIONES

Goya (print, bottom left-hand corner)

HISTORIA

See *Femenine folly*

There are state proofs before the aquatint in the Library of the University of Paris, in the Kunsthalle in Bremen and in the New York Public Library. In the latter proof, another character appears next to the man.

In the Pereire Collection there is a state proof on which the legend "*Bobalicon*" can be read.

ANÁLISIS ARTÍSTICO

A large monster dances and plays castanets before a terrified man who hides behind a stiff, almost spectral being hidden under a shroud. The giant, of indeterminate sex, wears men's trousers and an unbuttoned blouse revealing a female-looking torso. Behind him, two ghostly heads appear, one with its mouth open in terror, the other as if petrified by terror.

The meaning of this print is enigmatic, as the name was not given by Goya but comes from a posthumous annotation on a copy from the mid-19th century, so perhaps the Aragonese artist's intention was different.

The man depicted is usually associated with a member of the clergy, as in the preparatory drawing, also entitled *Simpleton's folly*, he wears a kind of habit, and the rigidity of the figure he is holding is reminiscent of a statue or religious image. In the engraving he does not look so much like an ecclesiastic as an ecclesiastic, but he is wearing a kind of cloak over his head. One of the explanations that have been attempted for this print is related to religion and the Church, and even to the aristocracy, as in some proofs an additional figure appears. The castanets are a typically Spanish instrument, so that by wearing them, the giant could symbolise the uprising of the Spanish people against these oppressive classes. Hence the fear of the character hiding behind religion.

A relationship has also been seen with the tradition of Carnival, with the character of the fool, who when he was very old was called *Bobalicon*. In this case we would be faced with the confrontation of two practices, Lent and Carnival.

A dark aquatint was applied to the light etching to create an abstract space in which the ground is barely distinguishable from the horizon line. Thanks to the burnisher, Goya achieved half-tones. He used drypoint on the heads at the back and touches of burin on the one on the right. The lighting is centred on the giantess to show her large wingspan.

The preparatory drawing for the present print, also entitled *Simpleton's folly*, has been 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.

Dérez Sánchez and Eleanor A

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

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. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)

Hamburger Kunsthalle Hamburg 1980
cat. 54

Goya. 250 Aniversario

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

PEREZ-SANCHEZ AND ELEANOR A.
Sayre

Goya grabador

Museo del Grabado Español Contemporáneo
Marbella 1996

from March 8th to May 5th 1996

1999

Zaragoza 1996

London 1997

Madrid 1999

Schlaf der Vernunft. Original radierungen von Francisco de Goya

Munich 2000

Bilbao 2012

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 204

Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat. 237

Agen 2019

cat. 68

2022

BIBLIOGRAFÍA

HARRIS, Tomás
pp. 378-379, cat. 251
1964

Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p. 325, cat. 1576

1970

Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

p. 236, cat. 378

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. 105 y 109, cat. 4 y 24

1996

Real Academia de Bellas Artes de San
Fernando y Calcografía Nacional

Matilla, José Manuel

pp. 476-477, cat. 176

2008

Museo Nacional y Ediciones El Viso

VEGA, Jesusa

p. 478

2010

Consejo Superior de Investigaciones
Científicas

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo

p. 271

2013

Pinacoteca de París

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie

L. (comisarios)

pp. 337-340

2014

Museum of Fine Arts Boston Publications

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. 146

2019

Snoeck

TORAL OROPESA, María and MARTÍN

MEDINA, Víctor

p. 93

2022

Museo de Bellas Artes de Badajoz y Diputación
de Badajoz

PALABRAS CLAVE

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ENLACES EXTERNOS