

# 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

##### **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

##### **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. 154

##### **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 grabador**

Zaragoza 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

London 2015  
cat. 35

Museo del Grabado Español Contemporáneo  
Marbella 1996

from March 8th to May 5th 1996

1999

Bilbao 2012

Agen 2019  
cat. 69

Madrid 1999

**Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March  
16th 2014

cat. 211

2022

**BIBLIOGRAFÍA**

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

CARRETE, Juan, MATILLA, José Manuel,  
AULLÓN DE HARO, Pedro, BOZAL, Valeriano,  
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Javier  
pp. 107 y 109, cat. 11 y 31  
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Real Academia de Bellas Artes de San  
Fernando y Calcografía Nacional

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

TORAL OROPESA, María and MARTÍN  
MEDINA, Víctor  
p. 97  
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Museo de Bellas Artes de Badajoz y Diputación  
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**Vie et ouvre de Francisco de  
Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 325, cat. 1587  
1970  
Office du livre

MATILLA, José Manuel  
pp. 132-133, cat. 43  
2000  
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**Goya. In the Norton Simon  
Museum**

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

**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  
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OROPESA, Marisa and RINCÓN GARCÍA,  
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p. 273  
2013  
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WILSON-BAREAU, Juliet  
p. 147  
2019  
Snoeck

**PALABRAS CLAVE**

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**ENLACES EXTERNOS**