THE STRAW MANIKIN (EL PELELE) (SKETCH)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: CARTONES PARA TAPICES: ESCENAS CAMPESTRES Y JOCOSAS (PINTURA Y BOCETOS, 1791-1792). DESPACHO DEL REY, EL ESCORIAL (3B/7)



DATOS GENERALES

CRONOLOGÍA	1791
UBICACIÓN	Armand Hammer Museum of Art and Cultural Center, Los Angeles, United States
DIMENSIONES	35.6 x 23.2 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Attributed work
TITULAR	Armand Hammer Foundation
FICHA: REALIZACIÓN/REVISIÓN	22 Dec 2009 / 14 Jun 2023
INVENTARIO	68 (90.36)

HISTORIA

Sketch for the tapestry cartoon *The Straw Manikin*.

This sketch belonged to Beatriz Sánchez de la Fuente de Lafora, and later to Juan Lafora, in Madrid. In 1935 it became part of the collection of M. Knoedler & Co. Finally, it was in the Henry R. Luce collection, in New York, before being acquired by the Armand Hammer Foundation, based in Los Angeles.

ANÁLISIS ARTÍSTICO

Just like in the cartoon, we see four women amusing themselves by tossing a straw doll up and down in a blanket. However, there are important differences between the two works. Whilst in the cartoon there is a copse of trees framing the women, here we see a crenellated bridge on the left, connecting to the architecture in the sketch for *Young Women with Pitchers*.

The painting is executed with a light touch, flowing brushstrokes and some impasto details. The outline of the manikin, which appears to be trying to run away, stands out very clearly against the pink-clouded sky behind.

The biggest problem thrown up by this sketch is how to define its exact relationship with the finished cartoon. Another work exists in New York which competes with this one for the status of the authentic sketch for *The Straw Manikin*. Arnaiz is of the opinion that the similarities between the works makes it difficult to make a definitive decision. However, the writer points out that this appears to be the companion piece to the previously mentioned sketch *Young Women with Pitchers*, something which is also remarked upon by Morales.

EXPOSICIONES

Exposición de bocetos para pinturas y esculturas (Siglos XVI-XIX)
Sociedad Española de Amigos del Arte Madrid 1949
cat. 109

Goya. El Capricho y la Invención. Cuadros de gabinete, bocetos y miniaturas
Museo Nacional del Prado Madrid 1993
from November 18th 1993 to February 15th 1994. Exhibited also at the Royal Academy of Arts, London, March 18th to June 12th 1994 and The Art Institute of Chicago, Chicago, July 16th to October 16th 1994, consultant editors Manuela B. Mena Marqués and Juliet Wilson-Bareau
cat. 31

Pictures collected by Yale Alumni
Yale University Art Gallery New Haven 1956
cat. 29

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 106

The Armand Hammer Collection (1969-1974)
Palacio de Bellas Artes de México Mexico D.F. 1977
cat. 35

BIBLIOGRAFÍA

Tapices de Goya
SAMBRICIO, Valentín de
p. 274, cat. 58ª y lám. 184
1946
Patrimonio Nacional

L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 105, cat. 255
1974
Rizzoli

Goya. Catálogo de la pintura
MORALES Y MARÍN, José Luis
p. 219, cat. 205
1994
Real Academia de Nobles y Bellas Artes de San Luis

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 99, 374, cat. 296
1970
Office du livre

Francisco de Goya, cartones y tapices
ARNAIZ, José Manuel
pp. 195, 199, 316, cat. 64B-a y lám. XIX
1987
Espasa Calpe
"Espasa Arte"

GUDIOL RICART, José
vol. I, p. 283, cat. 300
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1970
Polígrafa

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas
MENA, Manuela B. y WILSON-BAREAU, Juliet (comisarias)
p. 185, cat. 31 y p. 187 (il.)
1993
Museo del Prado

ENLACES EXTERNOS