

THE GREASY POLE (LA CUCAÑA)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: COUNTRY AFFAIRS FOR THE ALAMEDA DE OSUNA (PAINTING, 1787) (1/7)



DATOS GENERALES

CRONOLOGÍA

1786 - 1787

UBICACIÓN

Abelló Collection, Madrid, Spain

DIMENSIONES

169 x 88 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

Abelló Collection

FICHA: REALIZACIÓN/REVISIÓN

26 May 2010 / 13 Oct 2023

HISTORIA

In 1786, the Countess-Duchess of Benavente and Duchess of Osuna commissioned Goya to paint a series of paintings of popular, countryside themes for her cabinet in "El Capricho" ("The Caprice"), the country house that she had built in 1783 on the outskirts of Madrid, in the area known as La Alameda de Osuna. In addition to the painting shown here, the series included six more: *The Swing*, *The Fall*, *Stagecoach Hijacking*, *Village Procession*, *The Moving of a Stone* and *Rounding up the Bulls*.

All seven paintings were delivered on 22 April 1787, together with a portrait of the three children of the Osunas, which has since been lost. Goya presented his bill, for a total of 22,000 reales, on 12 May of the same year. On it, the price of each painting was specified, along with a brief description. This particular painting cost 2,000 reales.

When the ducal household went bankrupt in 1896, these paintings were put up for sale. Some of them, specifically *The Greasy Pole*, *The Swing*, *The Fall* and *Stagecoach Hijacking*, were acquired by Felipe Falcó y Osorio, VIII Duke of Montellano, for his Madrid collection.

In 1965, *The Greasy Pole* was purchased for the Várez Fisa collection.

ANÁLISIS ARTÍSTICO

This series of paintings recalls some of the similarly themed tapestry cartoons made by Goya, such as the series made to adorn the dining room of the Prince and Princess of Asturias in the palace of El Pardo. The scenes are, in the most part, pleasant and amusing; situations that the paintings' owners could themselves experience at their countryside retreat. However, two of the paintings, *Stagecoach Hijacking* and *The Fall*, although maintaining the rural setting of the rest of the series, depict much less pleasant, and even dramatic, scenes, in which Goya took the opportunity to speak of the problems of the period, as he would later do on so many other occasions.

The description of *The Greasy Pole* as it appeared on Goya's bill went as follows: "6. Another painting that represents a maypole, as in a village square, with some boys climbing up it to win a prize of chickens and roscas [ring-shaped cakes] that are hanging from the top, and several people watching, with its corresponding background". This is the painting with the narrowest format in the series, and its composition, dominated by the marked verticality of the maypole, fits perfectly. The pole starts in the lower left-hand corner of the painting and extends up and across to the upper right-hand corner, tapering and bending under the weight of the boys who are climbing up it to reach the prize, which is decorated with a red ribbon. Safe on solid ground at the bottom, a group of people are watching the proceedings. Some men are helping the brave participants to climb the pole whilst a woman, dressed as a peasant, shows her concern with a worried gesture. We can also make out an upper-class lady, dressed in blue bodice and golden skirt, half hidden behind the group of men. In the background of the scene we see a farmhouse on the right-hand side and, on the left-hand side, the Osuna's little neoclassical palace itself, set amidst a leafy copse of trees.

Goya has represented each figure with its own individual pose, contributing an air of naturalism to the scene. Despite the entertaining subject matter of this image, it has been suggested that Goya may have been alluding to the poverty and strife suffered by the peasants, as reflected in the hay wain that stands empty next to the farmhouse, and the fact that the peasants must run the risk of dangerous games such as this one just to get their hands on some bread and chickens.

EXPOSICIONES

Exposición y venta de los cuadros, esculturas, grabados y otros objetos artísticos de la Casa Duca

Palacio de la Industria y de las Artes Madrid
1896
1896
cat. 72

Goya 1900

Ministerio de Instrucción Pública and Bellas Artes Madrid 1900

consultant editors Aureliano de Beruete, Alejandro Ferrant, Marqués de Pidal and Ricardo Velázquez. May 1900

cat. 27

Spanish paintings

The Royal Academy of Arts London 1920
cat. 111

Pinturas de Goya

Museo Nacional del Prado Madrid 1928

De Tiépolo à Goya

Galerie des Beaux-Arts Burdeos 1956

Francisco de Goya. IV

Centenario de la capitalidad

consultant editor Fernando Álvarez de Sotomayor. From April to May 1928
cat. 66

cat. 36

Goya: caprichos, desastres, tauromaquia, disparates

Europalia 85, Museum voor Schone Kunsten Gant 1985

from December 18th 1985 to January 26th 1986

cat. 5

Goya: Order and disorder

Museum of Fine Arts Boston 2014
cat. 142

Blue. Abelló Collection

Goya museum. Ibercaja Collection. Zaragoza 2023

BIBLIOGRAFÍA

Goya. Composiciones y figuras, t. II

BERUETE Y MORET, Aureliano
pp. 62-63
1917
Blass

GUDIOL RICART, José
vol. I, p. 271, cat. 236
t. I
1970
Polígrafa

Goya en las colecciones madrileñas

LAFUENTE FERRARI, Enrique (comisario)
p. 138, cat. 13 y p. 139 (il.)
1983
Amigos del Museo del Prado

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 224
2014
Museum of Fine Arts Boston Publications

consultant editor Gilberte Martin-Méry. From May 7th to July 31st 1956

cat. 114

Goya and his times

The Royal Academy of Arts London 1963

cat. 66

cat. 62

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
cat. 12 bis

Goya

Basle 2021
p. 96

L'opera pittorica completa di Goya

ANGELIS, Rita de
p. 101, cat. 186
1974
Rizzoli

Goya y el espíritu de la Ilustración

PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor A. (directores) and MENA, Manuela B. (comisaria)
p. 162, cat. 12 bis
1988
Museo del Prado

LOPEZOSA APARICIO, Concepción, NEGREDO DEL CERRO, Fernando, ATERIDO, Ángel and BLASCO ESQUIVAS, Beatriz
pp. 178-181
2023
Ediciones El Viso

organized by Ayuntamiento de Madrid and Dirección General de Bellas Artes at the Casón del Buen Retiro Madrid 1961

consultant editor Valentín de Sambricio

cat. LXVIII

Goya en las colecciones madrileñas

Museo Nacional del Prado Madrid 1983

consultant editor Enrique Lafuente Ferrari. From April 19th to June 20th 1983

cat. 13

Goya e Italia

Museo de Zaragoza Zaragoza 2008

organized by the Fundación Goya en Aragón, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008

cat. 247

Madrid in the Abelló Collection

Madrid 2023
cat. 45

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
pp. 79, 96, cat. 248
1970
Office du livre

Francisco de Goya, 4 vols.

CAMÓN AZNAR, José
vol. II, p. 46 y p. 160 (il.)
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya e Italia, 2 vols.

SUREDA PONS, Joan (comisario)
vol. II, p. 285, cat. 247
2008
Fundación Goya en Aragón y Turner

