

# 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

##### **Pictures collected by Yale Alumni**

Yale University Art Gallery New Haven 1956  
cat. 29

##### **The Armand Hammer Collection (1969-1974)**

Palacio de Bellas Artes de México Mexico D.F.  
1977  
cat. 35

##### **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

##### **Goya: Order and disorder**

Museum of Fine Arts Boston 2014  
cat. 106

#### BIBLIOGRAFÍA

##### **Tapices de Goya**

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

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
pp. 99, 374, cat. 296  
1970  
Office du livre

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

##### **L'opera pittorica completa di Goya**

ANGELIS, Rita de  
p. 105, cat. 255  
1974  
Rizzoli

##### **Francisco de Goya, cartones y tapices**

ARNAIZ, José Manuel  
pp. 195, 199, 316, cat. 64B-a y lám. XIX  
1987  
Espasa Calpe  
col. "Espasa Arte"

##### **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

##### **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

#### ENLACES EXTERNOS