FIVE FIGURES OF MEN.

CLASIFICACIÓN: DRAWINGS

SERIE: FLAXMAN PRINTS (DRAWINGS, CA.1802-1805)

DATOS GENERALES

CRONOLOGÍA	Ca. 1795
UBICACIÓN	Biblioteca Nacional, Madrid, España, Madrid, Spain
DIMENSIONES	158 x 260 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	© Biblioteca Nacional de España
FICHA: REALIZACIÓN/REVISIÓN	18 Aug 2021 / 25 Apr 2023
INVENTARIO	853 Inv. DIB/15/8/23

INSCRIPCIONES

Provenance stamp of the Carderera Collection (ink stamped, lower centre)

HISTORIA

The drawing passed by inheritance in 1828 to Javier Goya, the painter´s son , and in 1854 to Mariano Goya y Goicoechea the artists grandson. It was subsequently owned by Valentín Carderera (ca. 1861). In 1867 it was acquired, along with the rest of the series and other drawings from the Carderera Collection, by the National Library of Spain.

ANÁLISIS ARTÍSTICO

John Flaxman (York, 1755-1826) was a english sculptor, illustrator and cartoonist. He lived for several years in Rome, where his work became increasingly inspired by the art of ancient Greece. In addition to sculptures, he produced excellent drawings, characterised by figures

with pure lines, executed for editions of *The Iliad*, *The Divine Comedy* and the tragedies of Aeschylus. Goya, inspired by the Englishman's work, produced a series of six drawings that are difficult to date.

However, the one entitled *Three Groups of Figures and between them a Moder in bed with her baby* provides a clue to the possible dating of the series, as there is an inscription on the lower right-hand side of the paper that reads January 1795, most likely Goya's autograph. It is known that Flaxman's drawings to illustrate Dante's *Divine Comedy* were engraved in Rome by Piroli, who made a short initial print that was already finished in July 1793, and it can be affirmed that Goya was aware of Flaxman's work shortly after it was published, judging by the date on his drawing, which would correspond to its execution. If Goya had known about the second edition of the engravings, his drawings would have to be dated from 1802.

All the drawings in this series were executed on the same type of thin, beige laid paper of similar dimensions.

According to Gassier, in this drawing Goya copied the figures that appear in different engravings by Flaxman and which illustrate Dante's Inferno, confirming that the Aragonese artist did not intend to compose a coherent scene, but rather a kind of study of new forms related to the purification of lines and a rigorous stylisation of the human silhouette.

EXPOSICIONES

Madrid 1922
cat. 189 B

Grabados y dibujos de Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1946
catalogue Elena Páez Ríos
cat. 177

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953

Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte
Biblioteca Nacional Madrid 1978
May - June 1978
cat. 168

BIBLIOGRAFÍA

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 195, cat. 760
1970
Office du livre

PÁEZ RÍOS, Elena
p. 47, cat. 168
1978
Ministerio de Cultura

SYMMONS, Sarah
pp. 508-512
CXIII, 822
1971
The Burlington Magazine Foundation

http://catalogo.bne.es
18-03-2011
Biblioteca Nacional

Dibujos de Goya, 2 vols
GASSIER, Pierre
p. 513, cat. 340
1975
Noguer

PALABRAS CLAVE

JOHN FLAXMAN CAPA SOMBRERO DANTE LA DIVINA COMEDIA INFIERNO DE DANTE

ENLACES EXTERNOS