TWO PEOPLE LOOKING INTO A LUMINOUS ROOM

CLASIFICACIÓN: DRAWINGS

SERIE: ABSURDITIES (PRINTS Y DRAWINGS, CA.1815-1824)

DATOS GENERALES

CRONOLOGÍA	1816 - 1819
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	224 x 318 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	19 Aug 2021 / 24 May 2023
INVENTARIO	874 D4283

INSCRIPCIONES

12 (in composite pencil, lower left)

13 [on label] (handwritten label in black ink, verso)

197 (in pencil, reverse, lower left)

not engraved? [under sticker] (in pencil, verso, upper left)

MP Inventory DRAWINGS no. 197 [under sticker] (stamped, reverse, upper right corner)

Watermark: "MANUEL SERRA" (left half)

HISTORIA

The drawing was inherited in 1828 by Javier Goya, the painter's son, and in 1854 by Mariano Goya y Goicoechea, the artist's grandson. It was subsequently owned by Valentín Carderera (ca. 1861) and Mariano Carderera (ca. 1880). In 1886 it was acquired from Mariano Carderera by the Directorate General of Public Instruction and was assigned to the Prado Museum, where it entered on 12 November 1886.

ANÁLISIS ARTÍSTICO

See *People in sacks.*

This is another of the drawings traditionally ascribed to the series of preparatory works for the *Follies*, on the basis of their technical and compositional similarity and the paper used. However, it does not correspond to any of the prints in the engraved series.

The fantastic imagination here creates an enigmatic scene in which two figures approach a linteled door, or a kind of light box. The most significant element is Goya's extraordinary ability to depict the strong luminosity emanating from the door, simply by leaving the leaf blank in that area. Strangely, the two human figures are not bathed in its rays, but appear rather in backlighting.

The sketchy execution of the drawing does not allow us to discover any details that would reveal its exact meaning. For Camón Aznar, it is an illustration of a scene from Dante's Divine Comedy. Dante and his companion Virgil are supposedly standing before the gate of hell. Gassier, for his part, points out that the oblique position of the door does not correspond to real architecture and can be interpreted in any way.

EXPOSICIONES

Goya. Exposition de l'oeuvre gravé, de peintures, de tapisseries et de cent dix dessins du Musée du
Bibliothèque nationale de France París 1935

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 251

El cuaderno italiano (1770-1786). Los orígenes del arte
Museo Nacional del Prado Madrid 1994
exhibited also at Palacio Revillagigedo, Gijón, Summer 1994, consultant editors Manuela B. Mena Marqués and Jesús Urrea Fernández. From March 2nd to April 30th 1994

Permanencia de la memoria, cartones para tapiz y dibujos de Goya
Museo de Zaragoza Zaragoza 1997
organized by Gobierno de Aragón, Museo Nacional del Prado and Patrimonio Nacional, consultant editor Fernando Checa Cremades. From February 14th to April 6th 1997
cat. 46

Madrid 1999

Goya
Galleria Nazionale d'Arte Antica di Palazzo Barberini Roma 2000
consultant editors Lorenza Mochi Onori and Claudio Strinati. From March 18th to June 18th 2000
cat. 53

París 2001

Goya: Luces y Sombras. Obras Maestras del Museo del Prado
The National Museum of Western Art Tokyo 2011
cat. 58

Barcelona 2012
cat. 78

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p.31, cat. 197
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CAMÓN AZNAR, José
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1951

Los dibujos de Goya, 2 vols.
SÁNCHEZ CANTÓN, Francisco Javier
s. p., cat. 393
1954
Amigos del Museo del Prado

HARRIS, Tomás
vol. II, p. 413 (il.), cat. 269f
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 327, cat. 1610
1970
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Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 468-469, cat. 308
1975
Noguer

Goya, Das Zeitalter de Revolutionen. 1789-1830
HOFMANN, Werner (ed.)
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Prestel-Verlag Münche und Hamburger Kunsthalle

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pp. 148-149, cat. 53
2000
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MAURER, Gudrun
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2012
Fundación La Caixa

PALABRAS CLAVE

PUERTA LUZ LUMINOSIDAD

ENLACES EXTERNOS