

THE STRAW MANIKIN (EL PELELE)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: SEVEN CARTOONS FOR TAPESTRIES FOR THE KING'S OFFICE IN THE PALACE OF SAN LORENZO DE EL ESCORIAL (3/7)



DATOS GENERALES

CRONOLOGÍA

1791 - 1792

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

267 x 160 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

22 Dec 2009 / 14 Jun 2023

INVENTARIO

67 (P00802)

HISTORIA

See *The Wedding*.

ANÁLISIS ARTÍSTICO

The Straw Manikin used one of the identically sized stretchers included on the invoice of the carpenter Alejandro Cittadini. The other one was for its companion piece, *Young Women with*

Pitchers.

The painting shows four women, arranged in a circle, tossing a life-size straw manikin up and down in a blanket. Tomlinson sees this figure as far more than just a doll, however, stating that his painted face and marked femininity identifies him as a *petimetre*.

Cruzada Villaamil believed that the tapestry of this work was to adorn the bedroom of the Infantas, but Sambricio correctly relocated it to the palace of San Lorenzo de El Escorial, the place where the tapestry was in fact found.

The Straw Manikin has been interpreted in several different ways. On the one hand it fits in with the meaning of the works with which it would have shared a wall: *The Wedding* and *Young Women with Pitchers*, symbolizing man's fall into the clutches of woman. A later version of this same subject can be found in the print *Feminine Folly*.

Victor Chan, however, finds in this work a clear parallelism with the political instability of the period. He believes that the women forming the circle represent the seasons of the year, turning the wheel of fortune. Around the time the painting was made, Cabarrús, Jovellanos, Campomanes, Floridablanca and Aranda were all forced to abandon their posts, and this may have led Goya to reflect upon the volatile nature of time and fortune. Tomlinson lends her support to this hypothesis, pointing out that this series contained several works depicting physical instability, such as *The Stilts*, *Boys Climbing a Tree* and *Chicken Fight*.

EXPOSICIONES

El arte de Goya

Museo de Arte Occidental de Tokio Tokyo 1971
from 16th 1971 to January 23th 1972. Exhibited also at the Kyoto Municipal Museum of Art, January 29th to March 15th 1972.
cat. 15

Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna.
From March 29th to June 2nd 1996
cat. 54

Goya luces y sombras

CaixaForum Barcelona 2012
consultant editors José Manuel Matilla and Manuela B. Marqués.
From March 16th to June 24th 2012
cat. 11

Goya

Basle 2021
p. 82

Goya

Palacio de Pedralbes Barcelona 1977
from April 12th to June 30th 1977
cat. 13

Goya. La imagen de la mujer

Museo Nacional del Prado Madrid 2001
from October 30th 2001 to February 10th 2002. Exhibited also at the National Gallery of Art, Washington, March 10th to June 2nd 2002, consultant editor Francisco Calvo Serraller
cat. 12

Goya: Order and disorder

Museum of Fine Arts Boston 2014
cat. 105

De Greco á Picasso. Cinq siècles d'art espagnol

Musée du Petit Palais Paris 1987
from October 10th 1987 to January 3th 1988
cat. 95

Goya: Prophet der Moderne

Alte Nationalgalerie Berlin 2005
from July 13th to October 3th 2005. Exhibited also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
cat. 26

Zaragoza 2017

cat. 68

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier
vol. I, p. 101, cat. 42
1928-1950

Tapices de Goya

SAMBRICIO, Valentín de
pp. 170-171, 273, cat. 58 y lám. 183
1946
Patrimonio Nacional

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p. 99, cat. 301 y p. 70 (il.)
1970

GUDIOL RICART, José
vol. I, p. 383, cat. 302
t. I
1970
Polígrafa

Imagen de Goya
BOZAL, Valeriano
p. 76
1983
Lumen

**Francisco de Goya. Los
cartones para tapices y los
comienzos de su carrera en la
corte de Madrid**
TOMLINSON, Janis A.
pp. 268-270 y p. 267 (il.)
1987
Cátedra
col. "Ensayos de Arte Cátedra"

**L'opera pittorica completa di
Goya**
ANGELIS, Rita de
p. 105, cat. 256
1974
Rizzoli

**Goya's tapestry cartoon of the
straw manikin: a life of games
and a game of life**
Arts Magazine
CHAN, Víctor
pp. 50-58
LX-2
1985

Goya. 250 Aniversario
LUNA, Juan J. (Comisario)
p. 335, cat. 54 y p. 134 (il.)
1996
Museo del Prado

Office du livre

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. II, p. 90 y p. 60 (il.)
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

**Francisco de Goya, cartones y
tapices**
ARNAIZ, José Manuel
pp. 166, 195, cat. 64C y p. 97 (il.)
1987
Espasa Calpe
col. "Espasa Arte"

www.museodelprado.es

ENLACES EXTERNOS