WOMEN / SNAKE

CLASIFICACIÓN: DRAWINGS

SERIE: REFLECTIONS IN THE MIRROR (DRAWINGS, CA. 1797-1799)

DATOS GENERALES

CRONOLOGÍA	1797 - 1798
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	210 x 147 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	20 Aug 2021 / 08 Jun 2023
INVENTARIO	915 D4169

INSCRIPCIONES

22 (in pencil, lower left)

Watermark. Lettering "YSIDRO / ESTEVAN".

HISTORIA

By inheritance it passed in 1828 to Javier Goya, the painter's son, and in 1854 to Mariano Goya

y Goicoechea, the artist's grandson. It was subsequently owned successively 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 is now located.

ANÁLISIS ARTÍSTICO

Between 1797 and 1798 Goya executed a series of seven drawings that were never engraved and which form a homogeneous group known as *Magic Mirror*. In all of them a figure, either a man or a woman, stands in front of a mirror in which he sees his image reflected in the form of an animal. Gassier states that these drawings are highly symbolic and represent the different types of human personalities.

Several scholars of Goya's work have analysed these drawings in depth, such as Folke Nordström, who in his Goya, *Saturn and Melancholy. Studies in the Art of Goya,* published in 1962, devoted an entire chapter to a detailed study of the compositions, giving each character a different type of temperament. Thus, the woman/snake would be the melancholic; the dandy/monkey the sanguine; the bailiff/cat the choleric; and the student/frog the phlegmatic. However, in 2000, the French Hispanist René Andioc contradicted Nordström in his article "Characters and faces of the late 18th century. El currutaco, according to Goya and the literature of his time", pointing out that the meaning of these drawings should be sought in the Aragonese artist's Madrid environment, as Pierre Gassier had already suggested in the catalogue *Drawings by Goya* of 1975, in which he pointed out that the symbolism of these drawings could come from the readings Goya regularly attended and the conversations he held in the gatherings he attended in Madrid. Gassier also suggested that these drawings could simply be a way of ridiculing certain of the artist's contemporary types, relating this attitude to that also found in some of the *Caprices.*

In this drawing, an elegantly dressed lady stands without looking in front of a large mirror in which her image is reflected in the form of a snake coiled around a scythe and shackled to it. Nordström, following López-Rey, claims that Goya was familiar with Bernard de Montfaucon's famous work *L'Antiquité expliquée* of 1719, in which several illustrations of Saturn appear as a half-naked man with two symbols: a scythe or sickle and a serpent coiled around a trunk. According to Nordström, the planet Saturn controls the melancholic temperament, which is considered to be characteristic of the female sex.

The drawing, mainly in pen, is characterised by its masterly and modern abbreviated technique.

EXPOSICIONES

El arte de Goya 1972
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.

Los dibujos de Goya
Museo Provincial de Zaragoza Zaragoza 1978
exhibition organized by Museo Provincial de Zaragoza, Ministerio de Cultura and Ayuntamiento de Zaragoza, exhibition guide written by

Miguel Beltrán Lloris and Micaela Pérez Sáenz. October

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981) Madrid 2019
Hamburger Kunsthalle Hamburg 1980
cat. 238
cat. 70

Micaela Pérez Sáenz. October
1978
cat. 45

Goya
Basle 2021

BIBLIOGRAFÍA

SÁNCHEZ CANTÓN. Francisco Javier
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1954
Museo del Prado

Goya, Saturno y melancolía. Consideraciones sobre el arte de Goya
NORDSTRÖM, Folke
pp. 94-115
1962
Alquimis & Wiksell

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 187, cat. 648
1970
Office du livre

Dibujos de Goya, 2 vols
GASSIER, Pierre
p. 491, cat. 320
1975
Noguer

El mundo de Goya en sus dibujos
LAFUENTE FERRARI, Enrique
pp. 123-124
1979
Urbión

Goya, Das Zeitalter de Revolutionen. 1789-1830
HOFMANN, Werner (ed.)
p. 279
1980
Prestel-Verlag Münche und Hamburger Kunsthalle

ANDIOC, René
pp. 171-179
2000
Calcografía Nacional y National Museum of Contemporary Arts de Seúl

MATILLA, José Manuel y MENA, Manuela B. (comisarios)
p. 141
2019
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PALABRAS CLAVE

DAMA SERPIENTE GUADAÑA ESPEJO ESPEJO MÁGICO TEMPERAMENTO MELANCÓLICO

ENLACES EXTERNOS