

COLNAGHI ELLIOTT

MASTER DRAWINGS



FRANCISCO DE GOYA Y LUCIENTES
(Fuendetodos 1746 -1828 Bordeaux)

MUJER ECHADA

Sepia wash on paper
14.5 x 10 cm.; 5.7 x 3.9 in.

POBRE TRABAJADOR (r.) / LA CELESTINA (v.)

Sepia wash on paper
15 x 9 cm.; 5.9 x 3.5 in.



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Provenance

Cesáreo de Aragón y Barroeta (1864-1954), VI Marqués de Casa-Torres, Madrid;
Fernando de Aragón y Carrillo de Albornoz (d. 1984), VIII Marqués de Casa-Torres, 1954, Madrid;
Ana María Mora y Aragón, Duchess of Lecera, by descent [Niece of the previous owner];
Acquired by Fernando D'Ornellas Pardo [Brother-in-law of Ana María Mora y Aragón];
Private Collection, Madrid [Inherited by the descendants of Fernando D'Ornellas].

Literature

Attribution confirmed by Pierre Gassier in a handwritten letter, dated 1 May 1990.

Mujer echada:

Felix Boix, *Exposición de dibujos, 1750-1860* (exh. cat. Madrid: Sociedad Española de Amigos del Arte, May-June 1922), 107-8, cat. no 193.

Pobre trabajador / La Celestina:

Madrid 1922, 107, cat. no 192a.

Pierre Gassier and Juliette Wilson, *Goya, his Life and Work*. London, 1971, 376, cat. no 1521a-e.

Other works from the same notebook:

Baile carnavalesco, also known as *Que bien bailan* (Madrid 1922, cat. no. 192b):

Sale, Christie's London, 10 July 1973, lot 152.

Pareja Bailando, (Madrid 1922, cat. no. 192g):

Fundación Goya en Aragón: <https://fundaciongoyaenaragon.es/obra/pareja-bailando/1420> .

Pierre Gassier and Juliette Wilson, *Goya, his Life and Work*. London, 1971, 376, cat. no. 1521a-e.

Gassier, P., *Dibujos de Goya. Estudios para grabados y pinturas*. Barcelona 1975, 534-38.

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The artistic career of Francisco de Goya y Lucientes is incredibly multifaceted. Initially greatly influenced by important European court painters such as Giambattista Tiepolo and Anton Raphael Mengs, the artist's production soon became marked by strong undercurrents of sarcasm, darkness, and societal critique, which conceived an exhilarating productive tension in his oeuvre, perhaps best expressed in his graphic works. Beyond his preparatory drawings for his eminently famous prints (*Los Caprichos* and *Los desastres de la Guerra*, just to name two series), later in his life, he gained the somewhat un-Spanish custom of drawing in bound albums and notebooks. It is thought that he made around 550 album drawings his life.¹

Confirmed as being autograph works by Pierre Gassier,² the two present sheets come from same notebook. They serve as a perfect microcosm of Goya's artistic inspiration and practice as manifested in his most intimate works. In the first, we can see a woman in repose. Quickly applying generous amounts of ink to the absorbent paper, the artist is able to convey a massive amount of information about the sitter. She seems to be sporting a simple dress, but there is far too much fabric for a true sleep garment; there also seems to be some sort of sun hat on her head. Her semi-reclined pose and the extremely strong shadow cast by her body suggest that she has dozed off during the day. These combined factors, along with the knowledge that the ever-poor Goya often depicted members of his same social class in his private drawings, could suggest that the sitter is a poor woman who has fallen asleep after some hard labour.

If in the previous sheet Goya was captivated with transcribing his lived reality on paper, in the verso of the second sheet the artist imposes his imagination onto the outside world. The artist depicts a farmer hoeing a field. Using a much finer line, he depicts a heap of figures – we can make out a fully hooded one, along with a few distinctly female heads lower down. The stylistic contrast between the farmer (nearly entirely filled in with wash) and the heap of figures pressing on his back (mainly just outlined) supports the weightless and imaginary reading of the upper figures. Rather than physically pressing down on the farmer, they convey the inner tensions and anxieties of a poor labourer. Goya was known to produce these allegorical scenes – perhaps the best known is *El sueño de la razón produce monstruos* (Fig. 1) from his *caprichos*, where a man's nightmares are physically represented as owls, bats and cats.

On the verso of the sheet, we can see another hooded figure, identified to be La Celestina, a character from the *Tragicomedia de Calisto y Melibea* (often simply known as 'La Celestina') attributed to Fernando de Rojas. First known to be published in Burgos in 1499, the work tells the story of two star-crossed lovers who desperately turn to the procuress Celestina in the hopes of sharing a bed (and crucially not because they want to be joined in matrimony). Celestina's wicked ways corrupt the couple, and the work ends in death for both of them (an accident for Calisto, followed by Melibea's suicide). Goya conveys Celestina's wickedness

¹ Juliet Wilson-Bareau, "Goya's Albums", in *Goya: Drawings from his Private Albums* (exh. cat. London: Hayward Gallery 11 February – 22 March 2001), edited by Juliet Wilson-Bareau, 11.

² Handwritten Letter, 1 May 1990: "[J]e vous adresse enfin la confirmation de mon attribution à Goya pour les trois dessins de votre collection".

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by evoking an aged, haggard face through the application of a lighter wash on the figure's face, and by hiding any sweet or feminine features she may have under a hood – like already seen in the nightmarish robed figures oppressing the farmer on the verso of the sheet, cloaks and hoods tend to be a sign of evil in Goya's work.

Despite the wide variety of subject matter, the three present drawings form a tight stylistic nucleus, dateable toward the end of his career (1810-24). The drawings from the so-called *Images of Spain* album of 1812-20 – particularly the strong, gestural, and short lines of no. 22 "Poverty" (fig.2) – recall the present three sheets.³

Taken together, these drawings show Goya's incredible graphic ability, attentiveness, and imagination. These qualities did not go unnoticed by the generations of artists that succeeded him. The impact of Goya's print work on Edouard Manet was the subject of the 2015 exhibition at Copenhagen's Statens Museum for Kunst *Manet's Goya: Prints*, which focused in particular on both artists' unflinching – and often satirical – representations of the darker elements of modern life. In the modern era, Goya served as an inspiration for fellow Spaniards Pablo Picasso and Salvador Dalí, whose compositions – painted against the backdrop of the Spanish Revolution and Second World War – looked to Goya's *Black Paintings* and the *Disasters of War* series. And what is perhaps Picasso's most famous work, *Guernica* (1937), painted to protest the bombing and destruction of the Basque town, was inspired by Goya's *El tres de mayo de 1808 en Madrid* (1814), which honours Spanish resistance to the Napoleonic invaders. The concept of art as political protest, in the sense that it is understood today, owes a considerable amount to Goya's innovations. Dalí also looked to *Los Caprichos* (1798), which, with its strange and eerie creatures can be seen to anticipate the Surrealism of the 20th century.

³ For the full album see Paul Gassier, *The Drawings of Goya: The Complete Albums*. London, 1973, 477-96, cat. nos F1-F105.

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Fig. 1. Francisco de Goya y Lucientes, Plate 43 from *Los Caprichos*, "El sueño de la razón produce monstruos" (The sleep of reason produces monsters) 1799. This Example New York, Metropolitan Museum.

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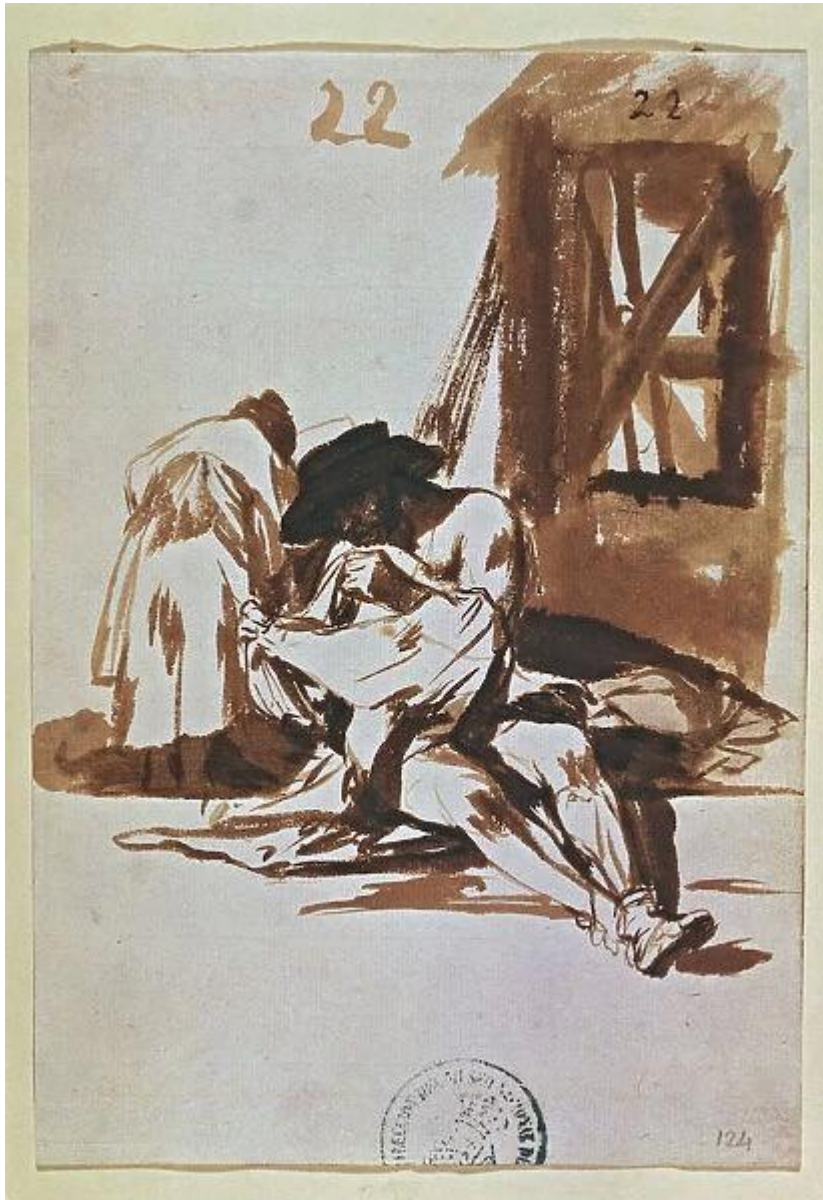


Fig. 2. Francisco de Goya y Lucientes, drawing 22 from the *Images of Spain* album , “Poverdad” (poverty) 1812-20. Madrid, Museo del Prado