

# 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 Paris 1935

**Goya. Das Zeitalter der Revolutionen. 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

## BIBLIOGRAFÍA

p.31, cat. 197  
1928

HARRIS, Tomás  
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**Goya, Das Zeitalter de  
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HOFMANN, Werner (ed.)  
p. 288  
1980  
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Kunsthalle

CAMÓN AZNAR, José  
P. 51  
1951

**Vie et ouvre de Francisco de  
Goya**  
GASSIER, Pierre y WILSON, Juliet  
p. 327, cat. 1610  
1970  
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MATILLA, José Manuel  
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2000  
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**Los dibujos de Goya, 2 vols.**  
SÁNCHEZ CANTÓN, Francisco Javier  
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1954  
Amigos del Museo del Prado

**Dibujos de Goya, 2 vols**  
GASSIER, Pierre  
pp. 468-469, cat. 308  
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MAURER, Gudrun  
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2012  
Fundación La Caixa

## PALABRAS CLAVE

**PUERTA LUZ LUMINOSIDAD**

## ENLACES EXTERNOS