

# 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**

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

##### **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. 250 Aniversario**

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

##### **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: 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

##### **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: Order and disorder**

Museum of Fine Arts Boston 2014  
cat. 105

Zaragoza 2017  
cat. 68

##### **Goya**

Basle 2021  
p. 82

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##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
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ANGELIS, Rita de  
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1974  
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**Goya's tapestry cartoon of the  
straw manikin: a life of games  
and a game of life**

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CHAN, Víctor  
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LX-2  
1985

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LUNA, Juan J. (Comisario)  
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ENLACES EXTERNOS