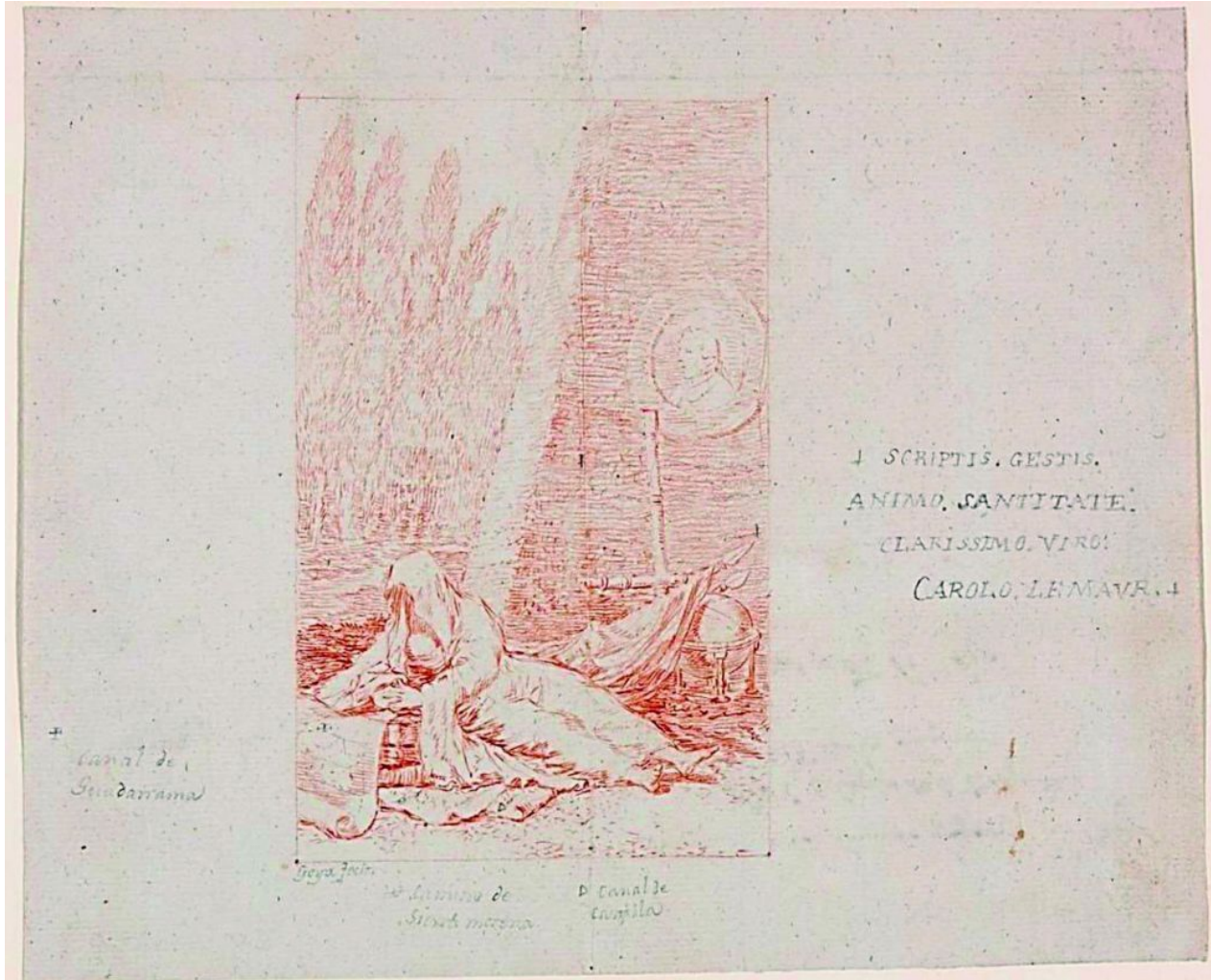


# FUNERAL EULOGY OF CHARLES LEMAVR (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS



## DATOS GENERALES

CRONOLOGÍA

Ca. 1785 - 1788

UBICACIÓN

Private collection, Madrid, Spain

DIMENSIONES

213 x 258 mm

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

FICHA: REALIZACIÓN/REVISIÓN

24 Aug 2021 / 15 Jun 2023

INVENTARIO

1080 -

## INSCRIPCIONES

Goya fecit. (in pencil, lower left corner).

[sign] Canal de/Guadarrama (in pencil, left of inset).

[sign] Camino de/Sierra Morena - [sign] Canal de/Castilla (in pencil, lower left corner).

[sign] SCRIPTIS. GESTIS. / ANIMO. SANTITATE. / CLARISSIMO. VIRO. / CAROLO. LEMAVR.

[sign] (in pencil, to the right of the box).

*Original of the plate engraved in Paris / for the Eulogy of the Brigadier / D.n Carlos Lemaur. / By the hand of D.n Fr.co Goya (in pencil, on the back).*

#### HISTORIA

The drawing is from the Casa Torres Collection; it was auctioned at Durán in 1972, lot 50; Várez Fisa collection, Madrid, 1972; private collection, Madrid, 1996.

#### ANÁLISIS ARTÍSTICO

This drawing is a tribute to the memory of Charles Lemaur († Madrid, 1785), the engineer responsible for the most important projects carried out during the reign of Charles III. It was engraved in Paris in 1788 by Pierre Philippe Choffard (1730-1809).

It shows a distressed and tormented figure lying at the base of a pyramid with a background of poplars behind a stream. The figure is covered with a large amount of clothing; the head, slightly tilted, is hidden under the hood, reflecting dejection. His hands are clasped, a symbol of suffering and desolation. In front of him are unfolded drawings and several books on which he rests his arm lightly. The pyramid, two sides of which are shown, has a sketched portrait of the figure of Charles Lemaur in a tondo. At the base of the pyramid he placed a globe together with ancient measuring instruments such as the crossbow.

The background with the stream and trees refers to Lemaur's projects and work as a canal builder. Goya broke with the conventional architecture of his time and used a pyramidal representation, influenced by Rome, especially through the drawings of Piranesi, known from his trip to Italy (1769-1771). The pyramid has been understood since Roman times as a funerary symbol, an element in which Goya was interested from the beginning.

#### CONSERVACIÓN

The drawing is in good condition. The sheet has two marks of having been folded, one of them horizontal, located at the top, and the other vertical in the centre.

#### EXPOSICIONES

##### **Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)**

Hamburger Kunsthalle Hamburg 1980  
cat. 212a

##### **Ydioma universal: Goya en la Biblioteca Nacional**

Biblioteca Nacional Madrid 1996  
from September 19th to  
December 15th 1996  
cat. 71

Madrid 2019  
cat. 17

#### BIBLIOGRAFÍA

##### **Goya, Das Zeitalter de Revolutionen. 1789-1830**

HOFMANN, Werner (ed.)  
p. 257  
1980  
Prestel-Verlag Münche und Hamburger  
Kunsthalle

ARNAIZ TEJEDOR, José Manuel  
pp. 31-38  
15  
1984

##### **Ydioma universal: Goya en la Biblioteca Nacional**

SANTIAGO PÁEZ, Elena y WILSON-BAREAU,  
Juliet (comisarias)  
p. 113-114  
1996  
Biblioteca Nacional, Sociedad Estatal Goya 96  
y Lunwerg

MATILLA, José Manuel y MENA, Manuela B.  
pp. 452-456  
2018  
Fundación Botín y Museo Nacional del Prado

MATILLA, José Manuel y MENA, Manuela B.  
(comisarios)  
p. 74  
2019  
Museo Nacional del Prado

PALABRAS CLAVE

## **ELOGIO FUNEBRE CARLOS LEMAU**

ENLACES EXTERNOS