

Drawings by Francisco and Ramón Bayeu

Jutta Held

THE DRAWINGS attributed to Francisco Bayeu in the Biblioteca Nacional of Madrid were for the most part made as preparatory studies for tapestry cartoons for the Santa Bárbara Manufactory. Besides the three drawings which Elizabeth du Gué Trapier published,¹ nine additional ones may now be associated with the cartoons for which they were originally destined.

The earliest of these drawings (Pl. 13)² is a study for two figures in one of the Bayeus' first cartoons (Fig. 1) which represents a stag hunt. Two further drawings, one with a fan-seller and one showing a *majo* seen from one side (Pls. 14 and 15), were destined for the cartoon with street vendors (Fig. 3) which Bayeu delivered in 1778.³ Four other drawings are studies for three lost cartoons,⁴ the compositions of which, however, are known through the tapestries themselves. They represent three domestic scenes. In one, the daughter of the house is pushed in a carriage toward her mother (Fig. 4); the drawing showing the woman seen from the back refers to this tapestry (Pl. 16). In another, the mistress of the house receives the visit of two gentlemen (Fig. 5); the related preparatory drawing shows the *petimetre* moving the chair (Pl. 17, left figure). In the third tapestry, a morning reception is represented (Fig. 6); the studies for the lady with the cup of chocolate (Pl. 18), the gentleman lifting his hat (Pl. 17, right figure), and the second visitor holding his hat in his left hand (Pl. 19, right figure) are drawn on three different sheets. Bayeu delivered the cartoons for these three tapestries together, in 1780. He obviously was working on them at the same time, and therefore numbered the cartoons. The numbers he noted beside four of the figures in these drawings manifestly refer to the related cartoons, the two figures marked with the number three (compare Pls. 17, 18) both being intended for the same cartoon. The remaining drawings (Pl.

19, left figure; Pls. 20 and 21)⁵ are studies for the cartoon *Paseo de Delicias*, which Ramón Bayeu delivered in 1785 (Fig. 7).

The drawings are executed on gray or blue-to-green gray paper, either in red chalk (Pls. 14–19) or in black chalk (Pls. 13, 20, 21), and generally they are heightened with white. The signature some of the drawings bear in pencil or pen was in each case added later. One finds it as well on other drawings grouped together with them in the Biblioteca Nacional, but demonstrably not executed by Bayeu.

Francisco Bayeu, his brother Ramón, and Goya created their earliest tapestry cartoons in a collaboration so close that it is not yet entirely clear to what extent each of the three artists participated in the work. In 1779, Goya wrote in a letter to his friend Zapater that the oil sketch owned by the latter was invented by Francisco Bayeu, but executed by himself.⁶ It was Mengs who had decided that Ramón Bayeu should execute his cartoons only after the sketches of his brother Francisco.⁷ In the bills for his finished cartoons, Ramón always mentions that he had executed them "under the direction" of his brother. Ramón, however, seems also to have painted some first sketches in oil. In his brother's inventory there are listed as by Ramón three *bozzetti*, which the theme suggests are first studies for tapestries.⁸

Among the oil sketches which are preserved, only one is signed and therefore guaranteed as being by Francisco Bayeu. It represents a dance on the bank of the Manzanares (Prado 605), the design which in 1784 Ramón Bayeu transferred to the large scale of the cartoons. In style it resembles the sketches for various cartoons painted on a single canvas (Prado 2599). The light, milky character of the colors, the wispy stroke of the brush, and the indication of the faces by "dots" for eyes, mouth, and nose, are similar in all the sketches. Ramón Bayeu may have contributed to the brothers' common project some first composition sketches, which remained in the Bayeus' possession, but these carefully executed sketches originate from Francisco who was officially charged to paint them.⁹ The cartoons, on the other hand, can be documented as being by Ramón.¹⁰

The greater part of the drawings obviously belong to the preparatory work for which Francisco Bayeu was responsible. For the *Paseo de Delicias*, the car-



Fig. 1 RAMÓN BAYEU. Stag Hunt. Cartoon. *Madrid, Prado.*

Fig. 2 FRANCISCO BAYEU. Stag Hunt. Oil Sketch. *Private Collection.*





Fig. 3 RAMÓN BAYEU.

Street Vendors.
Cartoon.

Madrid, Prado.



Fig. 4 FRANCISCO and RAMÓN BAYEU.

Domestic Scene. Tapestry.

Madrid, Patrimonio Nacional.

Fig. 5 FRANCISCO and
RAMÓN BAYEU.

Domestic Scene.

Madrid, Patrimonio Nacional
(Fotografía cedida y autorizada
por el Patrimonio Nacional).



Fig. 6 FRANCISCO and
RAMÓN BAYEU.

Domestic Scene. Tapestry.

Madrid, Patrimonio Nacional.



toon (Fig. 7) and the oil sketch (Fig. 8), as well as the three preparatory drawings (Pl. 19, left figure; Pls. 20 and 21), are preserved. One can easily detect differences in style if the three versions of the figure standing farthest to the right in the cartoon are compared. The slim proportions, the profile, and the attitude of the head are the same in the drawing (Pl. 21) and the oil sketch, whereas the figure of the cartoon differs decidedly. It is more compact in its proportions, and the turn of the head and the shoulders is badly drawn. With regard to the fan-seller mentioned above, one may also observe that the drawing with the dot-like eyes, mouth, and nose is more closely connected with the sketch than with the cartoon. Thus it is clear that Francisco Bayeu in preparing his oil sketches closely followed his carefully executed drawings, the figure scale of which is much larger than that of the *bozzetti*. Not only was a *prima* idea fixed in such sketches, but they established how the cartoon was to look in all details. It was not solely to facilitate the work of his brother that Francisco executed the *bozzetti* so precisely. Goya, too, painted very exact oil sketches in preparation of his cartoons for the prime reason that the young painters were obliged to submit their sketches to the king before they were allowed to realize the cartoons.¹¹



Fig. 7 RAMÓN BAYEU. Paseo de Delicias. Cartoon. Madrid, Prado.

Fig. 8 FRANCISCO BAYEU. Paseo de Delicias. Oil Sketch. Madrid, Prado.



Even though the figures overlap in part in the compositions of the cartoons, Bayeu generally isolated them in his drawings rather than combining them with the group to which they were to belong. The *petimetre* who, in the *Paseo de Delicias* is standing at the extreme left behind the lady seen from the back, is in the preparatory drawing shown with an extended arm, though this gesture is no longer visible in the final version. The lady with her little cup (Pl. 18) also is drawn full-length and not partly concealed by the table as in the tapestry. It may be observed that the composition of Bayeu's paintings is often made up of single figures, standing unconnected, side by side. In his drawings of isolated figures, Bayeu created a collection of models which he could make use of for different pictures. Thus the *majo* (Pl. 15) and the *petimetres* with their hats (Pl. 19) appear as well in other cartoons, with only slight variations. The handling and figural types are similar throughout all the drawings.

The earliest of the present drawings, the study of the two hunters (Pl. 13), differs, however, from the relatively uniform style of the others. The figures are built more broadly, the outlines are clearer, the shading is more restrained. In this instance, the drawing is more closely connected with the cartoon (Fig. 1) than with the oil sketch (Fig. 2). The position especially of the seated hunter, but also that of the standing man holding his horse, is nearly identical in the drawing and the cartoon. This pair of figures was probably drawn by Ramón Bayeu. He clarified and simplified the positions and attitudes of the figures—which are not clear in the sketch by Francisco—before he began the execution of the cartoon. Goya's earliest preparatory drawing for a cartoon may be compared with this study by the younger of the Bayeu brothers. It also represents two hunters, but is to be dated somewhat later.¹² It is interesting to see

that Goya did not hesitate to follow the rather awkward drawing style of Ramón, who worked with him and held an identical position at the Court, whereas he was not attracted to the systematized, though more agreeable style which characterizes Francisco's drawings.

1. "Three Sketches for Francisco Bayeu's 'Picnic on the Banks of the Manzanares,'" *Master Drawings*, iv, 1966, pp. 36–39. The drawings were correctly attributed to Francisco Bayeu. The execution of the cartoon, however, should be assigned to Ramón Bayeu.
2. A. M. de Barcia, *Catálogo de la colección de dibujos originales de la Biblioteca Nacional*, Madrid, 1906, no. 822.
3. *Ibid.*, nos. 811, 812.
4. *Ibid.*, nos. 809, 810, 814, 818.
5. *Ibid.*, nos. 821, 834.
6. V. de Sambricio, *Tapices de Goya*, Madrid, 1946, p. 23.
7. *Ibid.*, p. xiii, document 19.
8. Marqués del Saltillo, *Miscelánea madrileña, histórica y artística*, Madrid, 1952, p. 68, nos. 78, 84.
9. Because of their identical style, the sketches for the *Merienda* (Prado No. 607) and the *Paseo de Delicias* (Prado No. 5635) should be attributed to Francisco Bayeu.
10. This documentation will be published in a special work on the painters of cartoons at the Madrid Manufactory.
11. Sambricio, *op. cit.*, p. xciii, document 128.
12. Madrid, Biblioteca Nacional. Barcia, *op. cit.*, no. 820. Sambricio, *op. cit.*, pl. xxvii, reproduced only the drawing on the recto.