

WINTER (EL INVIERNO) (SKETCH)

CLASIFICACIÓN: EASEL PAINTING, TAPESTRY CARTOONS

SERIE: TAPESTRY CARTOONS: THE FOUR SEASONS (PAINTING AND SKETCHES, 1786-1787) (4B/12)



DATOS GENERALES

CRONOLOGÍA

Ca. 1786

UBICACIÓN

The Art Institute of Chicago, Chicago, United States

DIMENSIONES

34.3 x 35.6 cm

TÉCNICA Y SOPORTE

Tempera on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

The Art Institute of Chicago

FICHA: REALIZACIÓN/REVISIÓN

13 Dec 2009 / 14 Jun 2023

INVENTARIO

46 (1990. 558)

HISTORIA

Sketch for the tapestry cartoon *The Snowstorm*.

This sketch was made by Goya in autumn 1786, to be shown to the king for his approval. A document certifies that the artist requested payment for a carriage to take him to the palace of San Lorenzo de El Escorial expressly for this purpose.

The work was acquired by the ninth Duke of Osuna in 1799. In this collection it appeared under the title of *Winter*. It went on sale in 1896, at the time of the bankruptcy of the ducal household, by order of the executive bondholder board, and it was bought for the Demotte collection in Paris for the sum of 2,000 pesetas.

In the years that followed, it was in the collections of Desparmet, Cerbera, E. A. Silbermann of New York and Everett D. Graff of Chicago before arriving at its current home. In 1990 it was left to the Art Institute de Chicago.

ANÁLISIS ARTÍSTICO

According to Arnaiz, of all the sketches that compose this series of works on the four seasons, this is the one with the loosest and most abbreviated execution. Goya's interest in representing the snowstorm is evident and he does so through the use of glazes which were later to disappear for the finished tapestry cartoon, where the cold and wind are instead evoked through the sensations and postures of the figures.

The sketch shows three figures covering themselves with a single blanket whilst they drearily trudge along the path. Tied around the waist of one of the figures we can see some small bags of money - so small as to apparently not have held enough coin to buy provisions ahead of the oncoming harsh winter. About to collide with them we see another figure, almost certainly a servant returning to his lord's home, with another companion who pulls along a mule laden with a dead pig. In the background is the silhouette of a house, probably belonging to the village that the walkers have just left. The differences between these two social groups are evident.

In the finished cartoon some details change: there are no houses in the background and the space between the two groups is enlarged, making the landscape appear much vaster and more desolate.

Gudiol is of the opinion that this is a sketch made from life and that the differences carried over into the cartoon were the result of Goya realizing that he would need a wider perspective in order to obtain a panoramic view and that the grey sky would need to contrast more strongly against the white snow.

EXPOSICIONES

Exposición y venta de los cuadros, esculturas, grabados y otros objetos artísticos de la Casa Duca

Palacio de la Industria y de las Artes Madrid
1896
1896
cat. 74

The art of Goya. Paintings, drawings and prints

The Art Institute of Chicago Chicago 1941
from January 30th to March 2nd
1941
cat. 12

Goya

Koninklijk Kabinet van Schilderijen
Mauritshuis The Hauge 1970
organized by Ministerio de Estado y Asuntos Culturales and Réunion des Musées Nationaux, July 4th to September 13th 1970. Exhibited also at the Musée de l'Orangerie des Tuileries, Paris, October 25th to December 7th 1970, consultant editors Jeannine Baticle and A. B. de Vries
cat. 8

Goya. El Capricho y la Invención. Cuadros de gabinete, bocetos y miniaturas

Museo Nacional del Prado Madrid 1993
from November 18th 1993 to February 15th 1994. Exhibited also at the Royal Academy of Arts, London, March 18th to

Goya: Order and disorder

Museum of Fine Arts Boston 2014
cat. 129

June 12th 1994 and The Art
Institute of Chicago, Chicago,
July 16th to October 16th 1994,
consultant editors Manuela B.
Mena Marqués and Juliet
Wilson-Bareau
cat. 22

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
vol. I, p. 193, cat. 153
1928-1950

GUDIOL RICART, José
vol. I, p. 268, cat. 220
t. I
1970
Polígrafa

Francisco de Goya, cartones y tapices
ARNAIZ, José Manuel
pp. 144, 178, 180, 182, cat. 47B y p. 18
1987
Espasa Calpe
col. "Espasa Arte"

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie
L. (comisarios)
pp. 208-209
2014
Museum of Fine Arts Boston Publications

Tapices de Goya
SAMBRICIO, Valentín de
pp. 141, 252, cat. 43ª y lám. 156
1946
Patrimonio Nacional

L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 102, cat. 200
1974
Rizzoli

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas
MENA, Manuela B. y WILSON-BAREAU, Juliet
(comisarias)
p. 166, cat. 22 y p. 167 (il.)
1993
Museo del Prado

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 79, 97, cat. 259
1970
Office du livre

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. II, p. 43
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya en Madrid. Cartones para tapices 1775-1794
MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)
p. 283
2014
Museo Nacional del Prado

ENLACES EXTERNOS