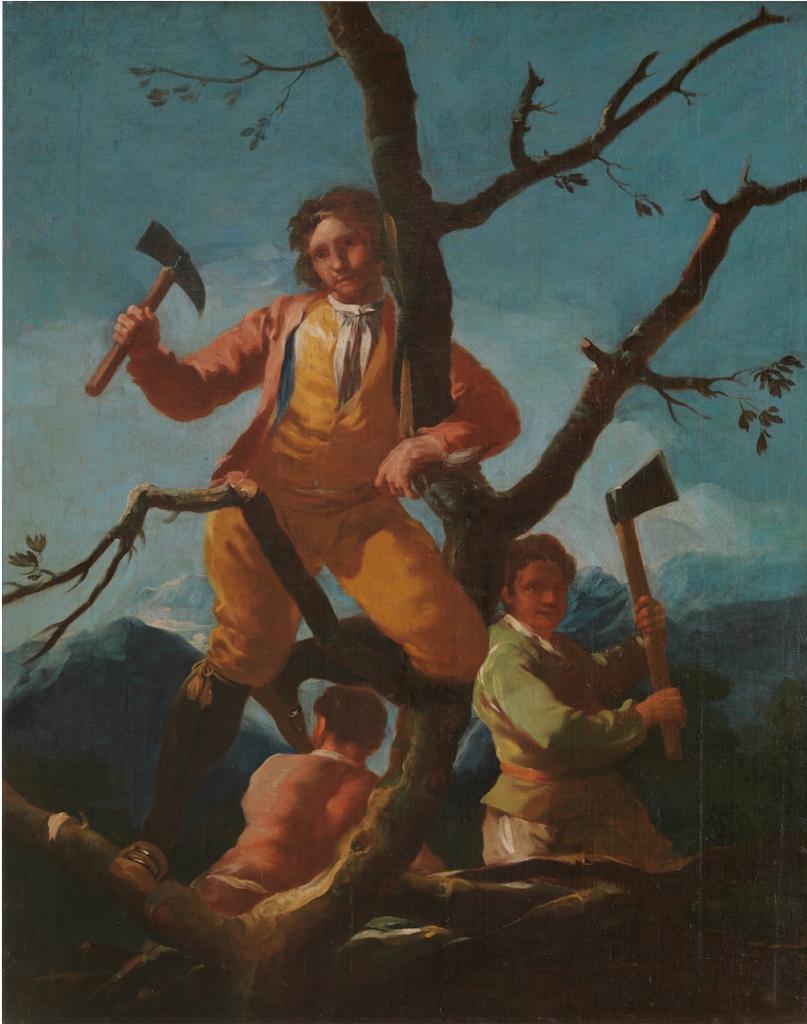


THE WOODCUTTERS (LOS LEÑADORES)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: TAPESTRY CARTONS: POPULAR SUBJECTS (PAINTING, DRAWING AND SKETCHES, 1778-1780). ANTE-BEDROOM OF THE PRINCES OF ASTURIAS, PALACE OF EL PARDO (10/13)



DATOS GENERALES

CRONOLOGÍA

1779 - 1780

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

141 x 114 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

30 Nov 2009 / 14 Jun 2023

INVENTARIO

33 (P00791)

HISTORIA

See *The Blind Guitarist*.

This cartoon was delivered to the Royal Tapestry Factory on 24 January 1780, along with ten other cartoons, completing the decoration of the antechamber to the bedroom. These eleven tapestry cartoons - almost certain to have been made between 21 July 1779, when the artist

delivered *A Stickball Game* and *The Swing*, and this delivery in January 1780 - were executed very rapidly. It is very likely that Goya was aware of the planned suspension of manufacturing work at the factory and was anxious to finish his commissions and receive his wages.

Around 1856 or 1857, the cartoon was moved from the Royal Tapestry Factory of Santa Bárbara to the Royal Palace in Madrid. In 1870, it was taken to the Prado Museum under orders given on 18 January and 9 February.

ANÁLISIS ARTÍSTICO

This overdoor piece decorated the north wall of the bedroom antechamber, where it formed a pair with another overdoor, *Majo with Guitar*.

José Manuel Arnaiz considers this cartoon to be a clear step backwards in the work of Goya. The use that the artist makes of the materials employed in the preparation of the canvas, incorporating them into the colour of the work, recalls the work of the first series of cartoons, in which the artist was yet to achieve the status of master painter. Only in the buckles of the shoes worn by main woodcutter can we see the Goya of his more recent, better works, says Arnaiz, and the influence of Antonio González Velázquez is very apparent. However, Camón Aznar is of the opinion that the compositional structure of *The Woodcutters* is magnificent, as are the earthy tones and the "glorious blue background" of the sky. Gudiol points out Goya's skill in depicting anonymous types.

Nordström relates this cartoon to melancholy and wintertime. Tomlinson goes further, comparing the woodcutters to a Cupid whose love goes unrequited, cutting off the dead wood from a tree that is just as sterile as his efforts to be loved.

EXPOSICIONES

Goya

Palacio de Pedralbes Barcelona 1977
from April 12th to June 30th 1977
cat. 9

Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna.
From March 29th to June 2nd
1996
cat. 31

Tapices y cartones de Goya

Palacio Real Madrid 1996
organized by Patrimonio Nacional
and Sociedad Estatal Goya 96 at
the Palacio Real, Madrid,
consultant editor Concha Herrero
Carretero. May to June 1996
cat. 23

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pp. 116, 241, cat. 36 y láms. 132-133
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Salas del Palacio Real de El Pardo para las que se tejieron tapices sobre cartones de Francisco de Goya: identificación de las habitaciones y ajuste de las obras de Goya en los alzados de las paredes

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ENLACES EXTERNOS