THE CHAPEL OF SAN ISIDRO ON HIS FEAST DAY (LA ERMITA DE SAN ISIDRO EL DÍA DE LA FIESTA) (SKETCH)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: TAPESTRY CARTOONS:COUNTRY SCENES (PAINTING AND SKETCHES, 1788) (3/6)

DATOS GENERALES

CRONOLOGÍA	1788
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	41.8 x 43.8 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	17 Dec 2009 / 14 Jun 2023
INVENTARIO	63 (P02783)

HISTORIA

The tapestry cartoon for which this sketch was made was never in fact painted. It formed

part of the series that would have decorated the bedroom of the Infantas, a commission that Goya received towards the end of 1787 (see *Blind Man's Buff*).

The sketch was acquired from the artist by the Duke and Duchess of Osuna in 1798 and it remained in the cabinet that the Duchess had in La Alameda until it was sold at the time of the bankruptcy of the ducal household in 1896. It was bought for the sum of 3,500 pesetas by Pedro Fernández Durán, who left it to the Prado Museum in 1930. It entered the museum's collection on 2 September 1931.

ANÁLISIS ARTÍSTICO

The tapestry cartoon that was to have been made from this sketch was never carried out, as occurred with three out of the four sketches in the series meant to adorn the bedroom of the Infantas in the palace of El Pardo. The death of Charles III in December 1788 interrupted the work on the décor of this palace, which the family stopped using soon afterwards.

Because of its subject matter, this work is paired with another sketch for a tapestry cartoon, *The Meadow of San Isidro*. Both of these paintings represent a very specific place in Madrid at a very particular moment: the festivities in honour of the patron saint of the city, in which people of all classes took part, from majos right through to petimetres, all wanting their share of the miraculous water. According to the legend, the saint had brought forth a spring here and on the very spot a shrine was built in the 16th century, later replaced in the 18th century by the chapel that Goya immortalizes here. It is this building that provides the work's pronounced pyramid-shaped composition.

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. 79

De El Greco a Goya
Palacio de Bellas Artes Mexico D.F. 1978
November-December 1978
cat. 33

El arte europeo en la corte de España durante el siglo XVIII
Galerie des Beaux-Arts Burdeos 1979
Exhibitied also at Grand Palais, París y Museo Nacional del Prado, Madrid
cat. 20 (16)

Madrid pintado. La imagen de Madrid a través de la pintura
Museo Municipal de Madrid Madrid 1992
cat. 50

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 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. 25

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 48

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1993
Museo del Prado

Goya. 250 Aniversario

LUNA, Juan J. (Comisario)
p. 327, cat. 48 y pp. 128, 129 (ils.)
1996
Museo del Prado

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

in HERRERO CARRETERO, Concha (curator, Tapices y cartones de Goya (catalogue of the exhibition organizated at the Palacio Real de Madrid, from may to june 1996)
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ENLACES EXTERNOS