THE SNOWSTORM (LA NEVADA)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

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



DATOS GENERALES

CRONOLOGÍA	1786 - 1787
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	275 x 293 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	08 Dec 2009 / 14 Jun 2023
INVENTARIO	220 (P00798)

HISTORIA

See *The Flower Girls*.

ANÁLISIS ARTÍSTICO

The tapestry of *The Snowstorm* would have hung on the north wall of the room, flanked by the overdoor pieces *Shepherd Playing a Dulzaina* and *Hunter beside a Spring*.

Five men attempt to cross a bleak frozen landscape, struggling against the force of the snow and wind. They protect themselves from the cold with blankets and hoods and in their faces we can see their effort and discomfort. Behind them, a hooded man pulls along a mule laden with a dead pig, an animal connected to winter since the time of its slaughter used to mark the beginning of the cold season.

We can see a radical change between the cartoons Goya painted previously and this winter trilogy. The artist has abandoned the theme of the fair, the pleasant views, the flirting between majos and majas, etc in order to show the viewer the less fortunate side of society: the poor, the peasants and the workers. This realist vision of society was more befitting of literature and we can find a close parallel with these paintings by Goya in the work of the poet Juan Meléndez Valdés.

Goya was also breaking ground with the way he chose to represent winter, eschewing the use of traditional iconography, which tended to depict two old men warming themselves and protecting themselves from the two elements that dominate this season: the wind and the cold. The sublime nature of the landscape is evoked through the whiteness of the snow, the force of the wind that bends the branches of the trees and whips against the capes, and the cold that forces the figures to wrap themselves up tightly. Seasonal sensations are expressed better in this season, winter, than in any of the others.

Arnaiz confirms that the man on the left of the group of three, who is looking out at the viewer, is almost certainly a self-portrait of the artist.

EXPOSICIONES

Goya y el espíritu de la Ilustración
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from October 6th to December 18th 1988. Exhibited also at Museum of Fine Arts, Boston, January 18th to March 26th 1989; The Metropolitan Museum of Art, Nueva York, May 9th to July 16th 1989, Madrid curator Manuela B. Mena Marqués, scientific directors Alfonso E. Pérez Sánchez and Eleanor A. Sayre
cat. 10

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 38

Goya en Madrid. Cartones para tapices 1775-1794
Museo Nacional del Prado Madrid 2014
p. 275

BIBLIOGRAFÍA

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Goya en Madrid. Cartones para

LUNA, Juan J. (Comisario)
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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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SANCHO, José Luis
p. 164 (il.)
1996
Patrimonio Nacional, Goya 96, Lunwerg

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MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)
p. 275
2014
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ENLACES EXTERNOS