

THE STILTS (LOS ZANCOS)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: SEVEN CARTOONS FOR TAPESTRIES FOR THE KING'S OFFICE IN THE PALACE OF SAN LORENZO DE EL ESCORIAL (4/7)



DATOS GENERALES

CRONOLOGÍA

1791 - 1792

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

268 x 320 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

27 Dec 2009 / 14 Jun 2023

INVENTARIO

69 (P00801)

HISTORIA

See *The Wedding*.

ANÁLISIS ARTÍSTICO

In a rural setting, this scene depicts two men walking on stilts, accompanied by two flautists and being watched by the townspeople. This is often considered to be a simple

representation of a feast day. In fact, Cruzada Villaamil believed that this was the only cartoon in which Goya represented a tradition from his native Aragón.

But more complex readings have also been made, such as that put forward by Victor Chan, in which the stilts would represent good luck and the woman looking out of the window on the right-hand side of the composition would be Fortuna, whilst the melancholy-faced spectators would be reflecting upon the changing nature of fortune and fate. Janis Tomlinson believes that the Spanish expression "subirse a los zancos", meaning to walk on stilts, suggests that someone has a haughty, arrogant character. She also points out that those watching the show are an anonymous crowd, implying the distance that the artist has put between himself and them. This could be related to a piece of writing by Jovellanos, published in 1790, which makes reference to spectacles of this kind. The politician was against these forms of entertainment because they only permitted those in attendance to enjoy the show passively. Jovellanos' efforts to discourage the people to shun such spectacles in favour of a more active form of entertainment perhaps led Goya to "subirse a los zancos" and create in his painting a public which appears as a mass of anonymous, homogeneous spectators. The same type of crowd can be found in other works by Goya, both from the same period and later on.

EXPOSICIONES

El arte de Goya

Museo de Arte Occidental de Tokio Tokyo 1971
from 16th 1971 to January 23th
1972. Exhibited also at the Kyoto
Municipal Museum of Art,
January 29th to March 15th 1972.
cat. 14

Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna.
From March 29th to June 2nd
1996
cat. 55

Goya en Madrid. Cartones para tapices 1775-1794

Museo Nacional del Prado Madrid 2014
p. 193

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier
vol. I, p. 100, cat. 41
1928-1950

GUDIOL RICART, José
vol. I, p. 283, cat. 303
t. I
1970
Polígrafa

Tapices de Goya

SAMBRICIO, Valentín de
pp. 170-171, 276, cat. 60 y lám. 189
1946
Patrimonio Nacional

L'opera pittorica completa di Goya

ANGELIS, Rita de
p. 105, cat. 259
1974
Rizzoli

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p. 99, cat. 303
1970
Office du livre

Francisco de Goya, 4 vols.

CAMÓN AZNAR, José
vol. II, p. 90 y p. 49 (il.)
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya's tapestry cartoon of the straw manikin: a life of games and a game of life

Arts Magazine
CHAN, Victor
p. 52
LX-2
1985

Francisco de Goya, cartones y tapices

ARNAIZ, José Manuel
pp. 169, 317, cat. 65C; p. 169 (il.) y I
1987
Espasa Calpe
col. "Espasa Arte"

Francisco de Goya. Los cartones para tapices y los comienzos de su carrera en la corte de Madrid

TOMLINSON, Janis A.
pp. 255-258 y p. 254 (il.)
1987
Cátedra
col. "Ensayos de Arte Cátedra"

Goya. Catálogo de la pintura

MORALES Y MARÍN, José Luis
p. 220, cat. 210
1994
Real Academia de Nobles y Bellas Artes de San Luis

Goya. 250 Aniversario

LUNA, Juan J. (Comisario)
p. 337, cat. 55 y pp. 140, 141 (ils.)
1996
Museo del Prado

Goya en Madrid. Cartones para tapices 1775-1794

MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)
p. 193
2014
Museo Nacional del Prado

