

THE SWING (EL COLUMPIO)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: COUNTRY AFFAIRS FOR THE ALAMEDA DE OSUNA (PAINTING, 1787) (2/7)



DATOS GENERALES

CRONOLOGÍA

1786 - 1787

UBICACIÓN

Private collection

DIMENSIONES

169 x 100 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

Private collection

FICHA: REALIZACIÓN/REVISIÓN

26 May 2010 / 14 Jun 2023

INVENTARIO

1080 -

HISTORIA

See *The Greasy Pole*. After belonging to the Duke of Montellano, this work entered a private collection.

This painting cost the Duke and Duchess of Osuna 2,500 reales.

ANÁLISIS ARTÍSTICO

For the analysis of the whole series, see *The Greasy Pole*.

The description for this work read: *"3. ...some gypsies amusing themselves, pushing a gypsy girl on a swing with two more sitting watching and playing the guitar, with its corresponding landscape"*. The landscape that Goya mentions would have been in the vicinity of the Duke and Duchess' property of "El Capricho". Here, a beautiful young woman sits on an improvised swing, the ropes of which are tied to a pair of trees. Nothing seems to indicate that these figures are gypsies, and it has even been suggested that the young woman on the swing could be a portrait of the Duchess of Osuna herself. It was common for people from the upper classes to dress up in the popular clothing of majos and majas, and this is most probably what the artist is representing here. It is an example of the fun and games that the guests of the Osunas would have enjoyed when visiting the country house of Goya's noble patrons.

The painter already used the theme of the swing as a countryside amusement in the tapestry cartoon he painted in 1779 for the antechamber to the bedroom of the Prince and Princess of Asturias in the palace of El Pardo. Returning to the theme here, he pays particular attention to the surrounding landscape, which dominates the painting, reducing the figures down to a smaller scale.

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. 73

Pinturas de Goya

Museo Nacional del Prado Madrid 1928

consultant editor Fernando Álvarez de Sotomayor. From April to May 1928

cat. 51

Francisco de Goya. IV Centenario de la capitalidad

organized by Ayuntamiento de Madrid and Dirección General de Bellas Artes at the Casón del Buen Retiro Madrid 1961

consultant editor Valentín de Sambricio

cat. XLVII

Cuadros de la colección del duque de Montellano

Museo Nacional del Prado Madrid 1965

Goya 1900

Ministerio de Instrucción Pública and Bellas Artes Madrid 1900

consultant editors Aureliano de Beruete, Alejandro Ferrant, Marqués de Pidal and Ricardo Velázquez.

May 1900

cat. 29

De Tiépolo à Goya

Galerie des Beaux-Arts Burdeos 1956

consultant editor Gilberte Martin-Méry. From May 7th to July 31st 1956

cat. 115

cat. 34

Spanish paintings

The Royal Academy of Arts London 1920

cat. 109

Stora Spanska Mästare

Nationalmuseum Stockholm 1959

cat. 137

Goya and his times

The Royal Academy of Arts London 1963

cat. 66

cat. 61

Goya en las colecciones madrileñas

Museo Nacional del Prado Madrid 1983

consultant editor Enrique Lafuente Ferrari. From April 19th to June 20th 1983

cat. 14

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pp. 62-63

1917

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GUDIOL RICART, José

vol. I, p. 271, cat. 237

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1970

Polígrafa

L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier

vol. I, p. 195, cat. 155

1928-1950

L'opera pittorica completa di Goya

ANGELIS, Rita de

p. 101, cat. 187

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Rizzoli

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

pp. 79, 96, cat. 249

1970

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Francisco de Goya, 4 vols.

CAMÓN AZNAR, José

vol. II, p. 46 y p. 158 (il.)

1980-1982

Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya en las colecciones

madrileñas

LAFUENTE FERRARI, Enrique (comisario)

p. 140, cat. 14 y p. 141 (il.)

1983

Amigos del Museo del Prado

ENLACES EXTERNOS