

THE DRINKER (EL BEBEDOR)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: CARDBOARDS FOR TAPESTRIES: TYPES OF SPAIN (PAINTING, SKETCHES AND DRAWINGS, 1776-1778). DINING ROOM OF THE PRINCES OF ASTURIAS, PALACIO DEL PARDO (5/10)



DATOS GENERALES

CRONOLOGÍA

1777

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

107 x 151 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

18 Nov 2009 / 14 Jun 2023

INVENTARIO

12 (P00772)

HISTORIA

See *Quarrel in the New Tavern*.

ANÁLISIS ARTÍSTICO

The Drinker formed a pair with *The Parasol*; the tapestries resulting from these cartoons were designed to be hung over the doors on the east side of the dining room.

Executed with a low perspective, taking into account its elevated position above the door, this cartoon shows the main figure drinking from a Catalan wineskin, a detail specified by

Goya on the invoice. Next to him sits another young man and behind are three figures who appear to have been included to compensate for the unsteady, greedy drinker, whose silhouette stands out against the blue sky behind. The composition as a whole fits a pyramid structure, with the artist thus distancing himself from the influence of Francisco Bayeu. This work is also of Goya's own invention, as he assures in the paperwork delivered to the Royal Tapestry Factory.

According to Tomlinson's interpretation, who saw in this series of cartoons a moralistic meaning relating to the seven deadly sins, this particular work would represent the sin of gluttony.

The same author also believed that Goya may have taken his inspiration for this piece from the novel *El lazarillo de Tormes*, which was extremely popular in Spain at the time. We can see a cane, which would allude to the blindness of the drinker, whose gaze is lost in the middle distance, and the young man at his side would be the character of the *lazarillo*, the blind man's guide, who, with a look of resignation on his face, is eating his simple meal (bread and turnips, as seen in the still life in the foreground) whilst the blind man finishes off the wine without stopping to share any with his companion.

EXPOSICIONES

De El Greco a Goya

Palacio de Bellas Artes Mexico D.F. 1978
November-December 1978
pág. 132

Panorama de la pintura española desde los Reyes Católicos a Goya

Palacio del Concejo Deliberante Buenos Aires 1980
organized by Ministerio de Cultura de España
pág. 132

Goya

Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna and Görel Cavalli-Björkman.
From October 7th 1994 to January 8th 1995
cat. 3

Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna.
From March 29th to June 2nd 1996
cat. 11

Goya en Madrid. Cartones para tapices 1775-1794

Museo Nacional del Prado Madrid 2014
p. 109

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

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Salas del Palacio Real de El Pardo para las que se tejieron tapices sobre cartones de Francisco de Goya:

Goya en Madrid. Cartones para tapices 1775-1794
MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)

Museo del Prado

**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 organized at the Palacio Real de
Madrid, from may to june 1996)

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ENLACES EXTERNOS