

# EL QUITASOL

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 (6/10)



## DATOS GENERALES

CRONOLOGÍA

1777

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

104 x 152 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

17 Nov 2009 / 14 Jun 2023

INVENTARIO

13 (P00773)

## HISTORIA

See *Quarrel in the New Tavern*.

## ANÁLISIS ARTÍSTICO

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

The composition of *The Parasol* is one of the most elegant of all of Goya's works, and one of the most well-known in Spanish painting. It is executed with a low perspective, taking into

account its elevated position over the door. The composition has a pyramid-shaped arrangement, responding to the classical influences that Goya learned from Mengs. To give a sensation of depth, the painter arranges the figures into two planes, separated by a mound of earth. The maja sits in the foreground and the ground behind her hides the legs of the majo who is holding the parasol. Both of them are framed by the landscape in the background. This same layout is the one used in the companion cartoon, *The Drinker*.

The lady is very coquettish, with pale skin and wearing fashionable clothes, far from the gypsy girls and orange-sellers represented by Goya in the other cartoons in the series. Although her gaze is directed at the viewer, her gestures are modest and the fan in her hand is closed to avoid suggesting any intimate messages, whilst her companion protects her from the glare of the sun with the parasol. A small dog is resting curled up in her lap.

This work stands out for its explosion of colours, the contrast between the yellow of the skirt and the blue of the bodice, the bold green of the parasol that is balanced out by the green of the trees on the other side of the composition, and the graduation of the light on the lady's face, filtered through the parasol.

In the words of the American historian Tomlinson, "can we see her [the lady] as anything other than the personification of pride and vanity?". The writer gives the series of cartoons a moralistic interpretation, directly relating them to the seven deadly sins.

The majority of specialists have noted in this work the influence of French painting, comparing it in particular with *Vertumnus and Pomona* by Jean Ranc (1710-1722, Musée Fabre, Montpellier).

#### EXPOSICIONES

##### **De El Greco a Goya**

Palacio de Bellas Artes Mexico D.F. 1978  
November-December 1978  
cat. 3

##### **El arte europeo en la corte de España durante el siglo XVIII**

Galerie des Beaux-Arts Burdeos 1979  
Exhibited also at Grand Palais,  
París y Museo Nacional del  
Prado, Madrid  
cat. 13

##### **Obras maestras de la pintura española de los siglos XVI al XIX**

Museo Pushkin Moscow 1980  
Exhibited also at the State  
Hermitage Museum, San  
Petersburgo  
cat. 26

##### **Von Greco bis Goya**

Haus der Kunst Munich 1982  
From February 20th to April  
25th 1982. Exhibited also at the  
Künstlerhaus, Viena  
cat. 16

##### **Da El Greco a Goya**

Florence 1986  
cat. 88

##### **Goya. 250 Aniversario**

Museo Nacional del Prado Madrid 1996  
consultant editor Juan J. Luna.  
From March 29th to June 2nd  
1996  
cat. 12

##### **Tapices y cartones de Goya**

Palacio Real Madrid 1996  
organized by Patrimonio  
Nacional and Sociedad Estatal  
Goya 96 at the Palacio Real,  
Madrid, consultant editor  
Concha Herrero Carretero. May  
to June 1996  
cat. 6

##### **Francisco de Goya: Maleri, Tegning, Grafikk**

Nasjonalgalleriet Oslo 1996  
from 10th to April 14th 1996  
cat. 3

##### **Goya. La imagen de la mujer**

Museo Nacional del Prado Madrid 2001  
from October 30th 2001 to  
February 10th 2002. Exhibited  
also at the National Gallery of  
Art, Washington, March 10th to  
June 2nd 2002, consultant  
editor Francisco Calvo Serraller  
cat. 2

##### **Goya: Prophet der Moderne**

Alte Nationalgalerie Berlin 2005  
from July 13th to October 3th  
2005. Exhibited also at the  
Kunsthistorischemuseum,  
Vienna, October 18th 2005 to  
January 8th 2006, consultant  
editor Manuela R. Mena

##### **Goya luces y sombras**

CaixaForum Barcelona 2012  
consultant editors José Manuel  
Matilla and Manuela B. Marqués.  
From March 16th to June 24th  
2012  
cat. 4

##### **Goya: Order and disorder**

Museum of Fine Arts Boston 2014  
cat. 57

CATOL MARIOLA D. MORA

## Marqués

cat. 3

## Expérience Goya

Lille 2021

cat. 4

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### ENLACES EXTERNOS