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 / 21 Sep 2026
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
Exhibitied 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. Exhibitied 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. Exhibitied also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
cat. 3

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

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

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Expérience Goya
Lille 2021
cat. 4

Goya-Caravaggio. Verità e ribellione

Ages of splendor. A history of Spain in the Museo del Prado

Ribellione
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Spain in the Museo del Prado
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