

THE GRAPE HARVEST (LA VENDIMIA)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: TAPESTRY CARTOONS: THE FOUR SEASONS (PAINTING AND SKETCHES, 1786-1787) (3/12)



DATOS GENERALES

CRONOLOGÍA

1786 - 1787

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

267.5 x 190.5 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

08 Dec 2009 / 14 Jun 2023

INVENTARIO

218 (P00795)

HISTORIA

See *The Flower Girls*.

ANÁLISIS ARTÍSTICO

The tapestry of *The Grape Harvest* would have hung on the south wall of the room, flanking a door with its pair, *The Flower Girls*, or *Spring*.

The scene shows some figures in the foreground who dominate the space and the anecdotal subject matter of the grape harvest: an elegant majordomo who is offering a bunch of grapes to a girl, a young boy with his back to the viewer, reaching up to grab them, and a peasant girl with a basket balanced on her head. Behind them, in the middle distance, appear the figures of more peasants working, and in the background we see a mountainous landscape, which could be the mountains around Madrid.

Bozal says of this cartoon's composition that it is "an authentic review of Goya's painting to date", referring to his genre paintings. The work keeps the pyramid arrangement that the artist began to use in cartoons such as *The Drinker* and *The Parasol*. In the case of *The Grape Harvest*, however, this, the neoclassical arrangement par excellence, breaks away from neoclassicism in the way that Goya combines it with a strongly contrasting distribution of the different planes.

In the centre of the composition we find the grapes, and, just as occurred with the flower in the cartoon of *The Flower Girls*, the grape here symbolizes this cartoon's season: autumn. Tomlinson offers a further interpretation of this fruit's appearance in the work. At times, the grape has been seen as a representation of the autumn of man, of maturity, and as such, the writer also sees in this painting the three ages of man. Grapes are also thought to symbolize fertility.

Ezquerro del Bayo supposed that the Duke and Duchess of Alba invited Goya and his wife and son to spend some days in their house at Piedrahita, and as such he identifies the aristocrats in the painting as the duke and duchess, the peasant girl as Josefa Bayeu and the boy as the artist's own child. Sambricio proved that this was not possible by citing a letter that Goya wrote to Martín Zapater around those dates, in which he speaks of being in Madrid. What's more, his name appears on several occasions as one of those present at the sessions of the Royal Academy of Fine Arts of San Fernando.

EXPOSICIONES

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. 19 (15)

Goya en Madrid. Cartones para tapices 1775-1794

Museo Nacional del Prado Madrid 2014
p. 267

Goya. 250 Aniversario

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

cat. 37

Goya e Italia

Museo de Zaragoza Zaragoza 2008
organized by the Fundación Goya en Aragón, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008

cat. 230

Zaragoza 2017
cat. 65

BIBLIOGRAFÍA

La Duquesa de Alba y Goya. Estudio biográfico y artístico

EZQUERRA DEL BAYO, Joaquín
p. 159
1928
Blass

Goya, Saturno y melancolía. Consideraciones sobre el arte de Goya

NORDSTRÖM, Folke
pp. 55-62 y p. 59 (il.)
1962
Alquimis & Wiksell

L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier
vol. I, p. 92, cat. 33
1928-1950

Vie et œuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p. 97, cat. 264
1970
Office du livre

Tapices de Goya

SAMBRICIO, Valentín de
pp. 141, 143, 145, 251, cat. 42 y láms.
1946
Patrimonio Nacional

GUDIOL RICART, José
vol. I, pp. 268, 270, cat. 219
t. I
1970
Polígrafa

L'opera pittorica completa

Francisco de Goya y la

Francisco de Goya, 4 vols.

di Goya

ANGELIS, Rita de
p. 101, cat. 199
1974
Rizzoli

Imagen de Goya

BOZAL, Valeriano
pp. 72-73
1983
Lumen

Goya. 250 Aniversario

LUNA, Juan J. (Comisario)
p. 317, cat. 37 y pp. 116, 117 (ils.)
1996
Museo del Prado

www.museodelprado.es

Corte de Madrid

Reales Sitios
ARNAIZ, José Manuel
p. 159
63
1980

Francisco de Goya, cartones y tapices

ARNAIZ, José Manuel
pp. 138, 147, 181, 288, cat. 46C y pp. 1
1987
Espasa Calpe
col. "Espasa Arte"

Salas del Palacio Real de El Pardo para las que se tejieron tapices sobre cartones de Francisco de Goya: 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)
SANCHO, José Luis
p. 164 (il.)
1996
Patrimonio Nacional, Goya 96, Lunwerg

CAMÓN AZNAR, José

vol. II, p. 42

1980-1982

Caja de Ahorros de Zaragoza, Aragón y Rioja

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

TOMLINSON, Janis A.
pp. 211-214 y p. 208 (il.)
1987
Cátedra
col. "Ensayos de Arte Cátedra"

Goya en Madrid. Cartones para tapices 1775-1794

MENA MARQUÉS, Manuela B. y MAURER,
Gudrun (comisarias)
p. 267
2014
Museo Nacional del Prado

ENLACES EXTERNOS