# PICNIC IN THE COUNTRYSIDE (MERIENDA EN EL CAMPO) (SKETCH)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: TAPESTRY CARTONS: TYPES OF SPAIN (PAINTING, SKETCHES AND DRAWINGS, 1776-1778)



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | 1776 - 1778 |
| UBICACIÓN | Bayerische Staatsgemaldesammlungen, Munich, Germany |
| DIMENSIONES | 42 x 54.5 cm |
| TÉCNICA Y SOPORTE | Oil on canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Undisputed work |
| TITULAR | Bayerische Staatsgemaldesammlungen |
| FICHA: REALIZACIÓN/REVISIÓN | 19 Nov 2009 / 14 Jun 2023 |

**HISTORIA**

Supposed sketch for a tapestry cartoon that was never carried out.

This study came to light thanks to Xavier Desparmet Fitz-Gerald, who published it in his catalogue. Gaya Nuño also considered it to be an original Goya in his publication of 1958. Morales does not hesitate to point out that this sketch could have been a preparatory study for the cartoon *The Picnic*, just like *Majos Picnicking*, a sketch whose attribution to Goya has given rise to many doubts.

The work belonged to the collection of the Marquis of Montevirgen and then to that of the Marquis of Alcedo, in Madrid, from where it came to form part of that of the Bordeaux painter Jean Gabriel Domergue, in Paris. Lastly it came to rest at the museum where it is housed today.

#### ANÁLISIS ARTÍSTICO

Going by its dimensions, it appears that this work could have formed a pair with another supposed sketch, *The Hijacking*, which never made it to become a tapestry, either.

A group of people have gathered in the countryside for a picnic. On the left, somewhat separate from the rest, a young man is feeling unwell after having overindulged, and an old woman holds his head, whilst a maja looks on cheerfully.

If this work was in fact a sketch for a tapestry cartoon that was never made, perhaps the causes that prevented its execution were the unsuitability of the subject matter taking into account the tapestry's destination, or the complexity and technical difficulties that copying it to the loom would have involved.

#### EXPOSICIONES

**Goya**
Ministry of Foreing Affairs Burdeos 1951
organized by the Bordeaux City Hall, consultant editor Gilberte Martin-Méry. From May 16th to June 30th 1951
*cat. 4*

**Goya**
Prado National Museum Madrid 1951
July 1951
*cat. 2*

**Goya. Gemälde Zeichnungen. Graphik. Tapisserien**
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
*cat. 1*

**Stora Spanska Mästare**
Nationalmuseum Stockholm 1959
*cat. 129*

*cat. 9*

**Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)**
Hamburger Kunsthalle Hamburg 1980
*cat. 284a*

Hamburg 2019
*cat. 45*

#### BIBLIOGRAFÍA


**L'œuvre peint de Goya. 4 vols**
DESPARMET FITZ - GERALD, Xavier
vol. II, p. 281, cat. 532s
1928-1950

**La pintura española fuera de España**
GAYA NUÑO, Juan Antonio
p. 156, cat. 866
1958
Espasa Calpe

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
pp. 76, 90, cat. 149
1970
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GUDIOL RICART, José
vol. I, p. 278, cat. 272
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1970
Polígrafa

**L'opera pittorica completa di Goya**
ANGELIS, Rita de
p. 93, cat. 58
1974
Rizzoli

**Francisco de Goya, cartones y tapices**
ARNAIZ, José Manuel
pp. 68, 184, 192, 199, 246, cat. 11B y p
1987
Espasa Calpe
"Espasa Arte"

**Goya. Catálogo de la pintura**
MORALES Y MARÍN, José Luis
p. 140, cat. 54
1994
Real Academia de Nobles y Bellas Artes de San Luis

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p. 255
2019
Hirmer


#### ENLACES EXTERNOS