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 / 21 Sep 2026
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

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
vol. I, p. 64, cat. 5
1928-1950

GUDIOL RICART, José
vol. I, p. 245, cat. 68
t. I
1970
Polígrafa

Francisco de Goya, cartones y tapices
ARNAIZ, José Manuel
pp. 80, 77-78, 152, 190, 256, cat. 18C
1987
Espasa Calpe
"Espasa Arte"

Goya. 250 Aniversario
LUNA, Juan J. (Comisario)
p. 280, cat. 11 y p. 66 (il.)
1996
Museo del Prado

Tapices de Goya
SAMBRICIO, Valentín de
pp. 97, 101, 210, cat. 14 y láms. 66-67
1946
Patrimonio Nacional

L'opera pittorica completa di Goya
ANGELIS, Rita de
pp. 94-95, cat. 74
1974
Rizzoli

Imagen de Goya
BOZAL, Valeriano
p. 69
1983
Lumen

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

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 75, 86, cat. 79
1970
Office du livre

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. I, pp. 86-87 y p. 116 (il.)
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. 70-72, 89 y p. 71 (il.)
1987
Cátedra
"Ensayos de Arte Cátedra"

Goya en Madrid. Cartones para tapices 1775-1794
MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)
p. 109
2014
Museo Nacional del Prado

SANCHO, José Luis
p. 167 (il.)
1996
Patrimonio Nacional, Goya 96, Lunwerg

"Goya, cartonista de tapices"

HERRERO, Concha
p. 224
2019
Universitat de Barcelona edicions

A portrait of the artist

TOMLINSON, Janis A.
pp. 41-43
2020
Princeton University Press

www.museodelprado.es

ENLACES EXTERNOS