

THE HAW SELLER (LA ACEROLERA)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: CARDBOARDS FOR TAPESTRIES: THE MADRID FAIR (PAINTING AND SKETCHES, 1778-1780). BEDROOM OF THE PRINCES OF ASTURIAS, EL PARDO PALACE (4/7)



DATOS GENERALES

CRONOLOGÍA

1778 - 1780

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

259 x 100 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

23 Nov 2009 / 13 Jun 2023

INVENTARIO

21 (P00782)

HISTORIA

See *The Fair at Madrid*.

ANÁLISIS ARTÍSTICO

The tapestry weaved from this cartoon decorated the south wall of the bedroom, together with its companion piece *The Soldier and the Lady*.

In this composition, all eyes - both those of the majos who are flirting with her and those of the viewer - are drawn towards the figure of the maja selling haw fruits, with a mischievous posture and dressed in brighter colours to accentuate her importance within the piece. The theme of the maja selling fruit and flirting with majos had already been employed by Goya in *The Picnic*.

The scene's composition follows the same arrangement as that of *The Soldier and the Lady*, breaking up the space with the building on the left and the awning shading the characters. In this way, our attention is kept focused on the foreground.

It has been suggested that the canvas may have been cut lengthways along the left-hand side, since the resulting tapestry shows a different composition, although this could also have been the result of the alterations that the weavers of the Royal Tapestry Factory often made to simplify their work or to charge for more hours of work, or simply to adapt the tapestry in order to decorate a larger surface.

CONSERVACIÓN

The reddish preparation that Goya applied, sometimes covered with a thin glaze, has caused the work to darken over the years. Its colours now appear flat and lack the tonal range that they would have had originally.

EXPOSICIONES

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna.
From March 29th to June 2nd
1996
cat. 21

Zaragoza 2017
cat. 64

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. 3

**Goya en Madrid. Cartones
para tapices 1775-1794**
Museo Nacional del Prado Madrid 2014
p. 143

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols
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vol. I, p. 74, cat. 15
1928-1950

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1970
Polígrafa

Imagen de Goya
BOZAL, Valeriano
p. 71
1983
Lumen

Goya. 250 Aniversario
LUNA, Juan J. (Comisario)
p. 302, cat. 21
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Tapices de Goya
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ANGELIS, Rita de
p. 95, cat. 84
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Francisco de Goya, cartones y tapices
ARNAIZ, José Manuel
pp. 93, 98, 267, cat. 28C y p. 99 (il.)
1987
Espasa Calpe
col. "Espasa Arte"

**Salas del Palacio Real de El Pardo para las que se
tejiieron tapices sobre**

Vie et oeuvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 76, 88, cat. 127
1970
Office du livre

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. I, p. 98 y p. 154 (il.)
1980-1982
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Francisco de Goya. Los cartones para tapices y los comienzos de su carrera en la corte de Madrid
TOMLINSON, Janis A.
pp. 109, 115-117
1987
Cátedra
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Cartas a Martín Zapater
GOYA Y LUCIENTES, Francisco de
p. 72, nº 8
2003

Museo del Prado

cartones de Francisco de Goya: identificación de las habitaciones y ajuste de las obras de Goya en los alzados de las paredes

Istmo

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. 171 (il.)

1996

Patrimonio Nacional, Goya 96, Lunweg

Goya en Madrid. Cartones para tapices 1775-1794

MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)

p. 143

2014

Museo Nacional del Prado

MENA, Manuela B., MAURER, Gudrun and ALBARRÁN MARTÍN, Virginia

p. 158

2018

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