# MAJO WITH GUITAR (EL MAJO DE LA GUITARRA)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: TAPESTRY CARTONS: POPULAR SUBJECTS (PAINTING, DRAWING AND SKETCHES, 1778-1780). ANTE-BEDROOM OF THE PRINCES OF ASTURIAS, PALACE OF EL PARDO (11/13)



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | 1779 - 1780 |
| UBICACIÓN | The Prado National Museum. Madrid, Madrid, Spain |
| DIMENSIONES | 137 x 112 cm |
| TÉCNICA Y SOPORTE | Oil on canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | El Prado National Museum |
| FICHA: REALIZACIÓN/REVISIÓN | 30 Nov 2009 / 30 Oct 2026 |
| INVENTARIO | 34 (P00743) |

**HISTORIA**

See *The Blind Guitarist*.

This cartoon was delivered to the Royal Tapestry Factory on 24 January 1780, along with ten other

cartoons, completing the decoration of the antechamber to the bedroom. These eleven tapestry cartoons - almost certain to have been made between 21 July 1779, when the artist delivered A *Stickball Game* and *The Swing*, and this delivery in January 1780 - were executed very rapidly. It is very likely that Goya was aware of the planned suspension of manufacturing work at the factory and was anxious to finish his commissions and receive his wages.

In 1870, the tapestry cartoons that had been stored in the basements of the Palacio de Oriente in Madrid were moved to the Prado Museum, known back then as the Royal Painting and Sculpture Museum. In was then that six cartoons by Goya were discovered to be missing; among them was this work (see *Children with a Cart*). Thanks to the painter Raimundo de Madrazo, in 1895 two of the cartoons, M*ajo with Guitar and Dogs* and *Hunting Gear*, were donated back to the Prado Museum after being acquired in Paris.

#### ANÁLISIS ARTÍSTICO

This overdoor piece decorated the north wall of the bedroom antechamber, where it formed a pair with another overdoor, *The Woodcutters*.

A majo plays a lament on his guitar and sings to the sky with a melancholic air, whilst behind him some other figures turn their backs on him, ignoring him. The position of his legs appears exaggerated due to the fact that this piece was designed to be hung above a door.

Tomlinson believes that Goya is representing here the loneliness of he who does not find love, far removed from the flirtatious scenes that the same writer sees in the rest of the tapestries decorating the antechamber to the royal bedroom.

#### EXPOSICIONES

**Museo del Prado. Centenario de Goya: exposición de pinturas**
Madrid 1928
*nº XXVIII*

**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. 15*

**Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)**
Hamburger Kunsthalle Hamburg 1980
*cat. 283*

**Exposición de pintura española**
Belgrade 1981
*cat. 15*

**Goya. 250 Aniversario**
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
*cat. 32*

**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. 25*

**Goya en Madrid. Cartones para tapices 1775-1794**
Museo Nacional del Prado Madrid 2014
*p. 181*

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vol. I, p. 87, cat. 28
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**Vie et ouvre de Francisco de Goya**
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pp. 76, 89, cat. 140
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**Goya. 250 Aniversario**
LUNA, Juan J. (Comisario)
pp. 311-312, cat. 32 y p. 107 (il.)
1996
Museo del Prado

**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)
SANCHO, José Luis
p. 169 (il.)
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Patrimonio Nacional, Goya 96, Lunwerg

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**ENLACES EXTERNOS**