THE DOCTOR (EL MÉDICO)

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 (13/13)



DATOS GENERALES

CRONOLOGÍA	1779 - 1780
UBICACIÓN	National Galleries of Scotland, Edinburgh, United Kingdom
DIMENSIONES	95.8 x 120.2 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	National Galleries of Scotland
FICHA: REALIZACIÓN/REVISIÓN	31 Dec 1969 / 30 Oct 2026
INVENTARIO	36 (1628)

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.

This tapestry cartoon was one of the six stolen from the basement of the Royal Palace in Madrid before the large-scale transfer of works to the Prado Museum in 1870 (see *Children with a Cart*). The painting later belonged to the Linker collection in Bilbao, where it remained up until 1920. It then came to be in the London collection of the Durlacher Bros., who sold it to the museum where it is housed today.

ANÁLISIS ARTÍSTICO

This overdoor piece was designed for the east wall of the antechamber to the bedroom, facing the tapestry of *The Rendezvous*.

A doctor sits and warms his hands over some hot coals, accompanied by two students. Gudiol points out the vibrant red of the cape and the skill that Goya demonstrates in depicting everyday moments such as this one with such harmonious colours and forms.

Comparing the current dimensions of the work with those Goya recorded on the invoice, we know that the cartoon has had a vertical strip around 31 cm wide removed from the left-hand side. A balustrade was painted on the missing portion, as we can see on the resulting tapestry and in an old photograph that appeared in the decade of the 1980s, showing the work as it was when it belonged to the collection in Bilbao.

The finding of the photograph and the subsequent discovery of the balustrade completely changes the scene depicted in the cartoon. Without this crucial detail, the figures had appeared to be outdoors, in the open. We now understand that they are on a terrace, next to a house.

EXPOSICIONES

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nº XXX

París 1961
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cat. 66
cat. 49

Goya
La Lonja, Torreón Fortea y Museo Pablo Gargallo Zaragoza 1992
consultant editor Julián Gállego
cat. 7

Goya
Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna and Görel Cavalli-Björkman. From October 7th 1994 to January 8th 1995
cat. 6

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 34

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ENLACES EXTERNOS