# THE RENDEZVOUS (LA CITA)

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 (12/13)



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | 1779 - 1780 |
| UBICACIÓN | The Prado National Museum. Madrid, Madrid, Spain |
| DIMENSIONES | 100 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 | 01 Jan 1970 / 30 Oct 2026 |
| INVENTARIO | 35 (P00792) |

**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.

Around 1856 or 1857, the cartoon was moved from the Royal Tapestry Factory of Santa Bárbara to the Royal Palace in Madrid. In 1870, it was taken to the Prado Museum under orders given on 18 January and 9

February.

**ANÁLISIS ARTÍSTICO**

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

Cruzada Villaamil comments upon the technical laxness of the work, just as Arnaiz, who is of the opinion that the last pieces in this series, i.e. *The Woodcutters*, *The Doctor*, *Majo with Guitar* and this work, are without a doubt inferior to the earlier ones. Camón Aznar, always impressed by Goya's use of colour, describes the woman's dress as one of the best fragments in Goya's work, filled as it is with purple and bluish brilliance.

Nordström identifies this cartoon, just like *The Woodcutters*, with melancholy. Justification for this reading can be found in the posture of the central female figure resting her head on her hand, in the use of sombre colours, in the bare tree that signals winter, and in the woman's isolation from the rest of the figures that appear behind her. Goya himself described the work by saying that the men are looking upon the sadness of the lady.

Tomlinson takes the iconographic interpretation of melancholy and adds that, in her opinion, the woman's feelings are due to an excess of worldly delights.

**EXPOSICIONES**

**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. 27*

**Goya. 250 Aniversario**
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
*cat. 33*

**Goya. La imagen de la mujer**
Museo Nacional del Prado Madrid 2001
from October 30th 2001 to February 10th 2002. Exhibitied also at the National Gallery of Art, Washington, March 10th to June 2nd 2002, consultant editor Francisco Calvo Serraller
*cat. 6*

**Goya: Luces y Sombras. Obras Maestras del Museo del Prado**
The National Museum of Western Art Tokyo 2011
*nº 8*

**Goya luces y sombras**
CaixaForum Barcelona 2012
consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012
*cat. 6*

**Goya en Madrid. Cartones para tapices 1775-1794**
Museo Nacional del Prado Madrid 2014
*p. 233*

**Expérience Goya**
Lille 2021
*cat. 3*

Zamora 2024

**BIBLIOGRAFÍA**


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pp. 117, 244, cat. 38 y láms. 136-137
1946
Patrimonio Nacional

**L'œuvre peint de Goya. 4 vols**
DESPARMET FITZ - GERALD, Xavier
vol. I, p. 88, cat. 29
1928-1950

**Goya, Saturno y melancolía. Consideraciones sobre el arte de Goya**
NORDSTRÖM, Folke
pp. 22-31 y p. 23 (il.)
1962
Alquimis & Wiksell

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
pp. 76, 89, cat. 141
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GUDIOL RICART, José
vol. I, p. 249, cat. 94
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**L'opera pittorica completa di Goya**
ANGELIS, Rita de
p. 95-96, cat. 99
1974
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**Francisco de Goya, 4 vols.**
CAMÓN AZNAR, José
vol. I, p. 114
1980-1982

**Francisco de Goya, cartones y tapices**
ARNAIZ, José Manuel
pp. 110-111, 282, cat. 42C y p. 110 (il.

**Goya. 250 Aniversario**
LUNA, Juan J. (Comisario)
pp. 312-313, cat. 33 y p. 108 (il.)
1996

Caja de Ahorros de Zaragoza, Aragón y Rioja

1987
Espasa Calpe
"Espasa Arte"

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. 168 (il.)
1996
Patrimonio Nacional, Goya 96, Lunwerg

### Goya en Madrid. Cartones para tapices 1775-1794

MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)
p. 233
2014
Museo Nacional del Prado

### Expérience Goya (cat. expo)

COTENTIN, Régis
p.20
2021
Réunion des Musées Nationaux

www.museodelprado.es

**ENLACES EXTERNOS**