# MAJO CLAPPING IN TIME TO THE MUSIC (MAJO LLEVANDO EL COMPÁS CON LAS MANOS)

CLASIFICACIÓN: DRAWINGS

SERIE: CARDBOARDS FOR TAPESTRIES: TYPES OF SPAIN (PAINTING, SKETCHES AND DRAWINGS, 1776-1778). DINING ROOM OF THE PRINCES OF ASTURIAS, PALACIO DEL PARDO (2B/10)

**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | 1777 |
| UBICACIÓN | The Prado National Museum. Madrid, Madrid, Spain |
| DIMENSIONES | 289 x 225 mm |
| TÉCNICA Y SOPORTE | Lápiz negro y clarión sobre papel gris-azulado verjurado |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Attributed work |
| TITULAR | El Prado National Museum |
| FICHA: REALIZACIÓN/REVISIÓN | 28 Nov 2009 / 19 May 2023 |
| INVENTARIO | 350 (D4189) |

**INSCRIPCIONES**

(...)/ *DIsabel/ Dn Juan/ DJuana/ Dn.Fernando/ Dn.Alonso/* (...) tiempo (reverso)

## HISTORIA

This is a preparatory drawing for *Dance on the Banks of the Manzanares*. It belonged to Javier Goya, then Mariano Goya, and subsequently the collections of Vicente Carderera and Mariano Carderera. It was acquired by the Prado Museum on 12 November 1886.

## ANÁLISIS ARTÍSTICO

This drawing depicts a *majo* (young man) who is keeping time with the music by clapping his hands, as Goya describes in the invoice for the work.

The work is executed using the same technique that characterizes all the surviving preparatory drawings for tapestry cartoons, a technique also employed by Francisco Bayeu. The similarities between the two artists' style and technique have meant that correctly attributing these works has been problematic.

In this case, the sureness of the line, unfinished strokes and the artist's partiality for movement and light lead Tomlinson to the conclusion that the drawing is Goya's work. Nevertheless, there are other authors who are of the opinion that this drawing does not have the personality that the Aragonese genius shows later on in series such as *the Caprices*, and that this sketch is no different to those produced by other draftsmen of the time.

## EXPOSICIONES

**Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)**
Hamburger Kunsthalle Hamburg 1980
*cat. 210*

**Permanencia de la memoria, cartones para tapiz y dibujos de Goya**
Museo de Zaragoza Zaragoza 1997
organized by Gobierno de Aragón, Museo Nacional del Prado and Patrimonio Nacional, consultant editor Fernando Checa Cremades. From February 14th to April 6th 1997
*cat. 7, sec. VI*

Madrid 2019
*cat. 8*

## BIBLIOGRAFÍA


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pp. 93, 204, cat. 11ª y lám. 54
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Patrimonio Nacional

**Los dibujos de Goya, 2 vols.**
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vol. II, cat. 443
1954
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**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
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p. 58 (il.)
1987
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**Goya. 250 Aniversario**
LUNA, Juan J. (Comisario)
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1996
Museo del Prado

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## ENLACES EXTERNOS