

# MAJA AND CLOAKED MEN (LA MAJA Y LOS EMBOZADOS)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: CARDBOARDS FOR TAPESTRIES: TYPES OF SPAIN (PAINTING, SKETCHES AND DRAWINGS, 1776-1778). DINING ROOM OF THE PRINCES OF ASTURIAS, PALACIO DEL PARDO (4/10)



## DATOS GENERALES

CRONOLOGÍA

1777

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

275 x 190 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

18 Nov 2009 / 14 Jun 2023

INVENTARIO

11 (P00771)

## HISTORIA

See *Quarrel in the New Tavern*.

#### ANÁLISIS ARTÍSTICO

The scene features a long vertical composition and takes place on the roads of Andalucía, it being possible to identify this setting thanks to the description made by Goya himself and by the attire of the figures, of such interest to the enlightened liberals of the time.

The theme of the work is jealousy. One of the masked men gets ready to fight the seated man who has made a flirtatious remark towards the gypsy girl, whilst she insists that the pair continue on their way. The theme appears to be taken from one of the comical plays or songs of the period, made popular by Ramón de la Cruz.

Alternative interpretations of this cartoon have also been recorded, however. In the 19th century, the gypsy girl was identified as the Duchess of Alba and the men provoking the tense scene as the toreros Costillares and Pepe Hillo, although it was proved that such a reading would have been impossible due to the young ages of these real-life figures at the time the painting was made.

The last interpretation was made by Tomlinson, who identified the scene as a representation of envy, in line with the moralistic tone of this series of cartoons and its relationship with the seven deadly sins.

#### CONSERVACIÓN

Some tones have been darkened by the ferruginous preparation used in the ground.

#### EXPOSICIONES

##### **Les chefs-d'œuvre du Musée du Prado**

Musée d'Art et d'Histoire Geneva 1939

consultant editors Fernando Álvarez de Sotomayor y Pedro Muguruza Otaño. From June to September 1939

cat. 63

##### **Goya**

Koninklijk Kabinet van Schilderijen  
Mauritshuis The Hague 1970

organized by Ministerio de Estado y Asuntos Culturales and Réunion des Musées Nationaux, July 4th to September 13th 1970. Exhibited also at the Musée de l'Orangerie des Tuileries, Paris, October 25th to December 7th 1970, consultant editors Jeannine Baticle and A. B. de Vries

cat. 2

##### **Goya**

Palacio de Pedralbes Barcelona 1977

from April 12th to June 30th 1977

cat. 2

##### **Goya. 250 Aniversario**

Museo Nacional del Prado Madrid 1996

consultant editor Juan J. Luna. From March 29th to June 2nd 1996

cat. 10

##### **Francisco de Goya: Maleri, Tegning, Grafikk**

Nasjonalgalleriet Oslo 1996

from 10th to April 14th 1996

cat. 2

##### **Goya luces y sombras**

CaixaForum Barcelona 2012

consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012

cat. 5

##### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 14

#### BIBLIOGRAFÍA

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pp. 97-100, 207, cat. 13 y láms. 61-65  
1946

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GASSIER, Pierre y WILSON, Juliet  
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Madrid, from may to june 1996)  
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Patrimonio Nacional, Goya 96, Lunweg

**L'opera pittorica completa di Goya**

ANGELIS, Rita de  
pp. 94-95, cat. 73  
1974  
Rizzoli

**Francisco de Goya. Los cartones para tapices y los comienzos de su carrera en la corte de Madrid**

TOMLINSON, Janis A.  
pp. 68, 89 y p. 67 (il.)  
1987  
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**Francisco de Goya, 4 vols.**

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vol. I, p. 87  
1980-1982  
Caja de Ahorros de Zaragoza, Aragón y Rioja

**Goya. 250 Aniversario**

LUNA, Juan J. (Comisario)  
pp. 290, 291, cat. 10 y p. 79 (il.)  
1996  
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**ENLACES EXTERNOS**