THE SOLDIER AND THE LADY (EL MILITAR Y LA SEÑORA)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: CARDBOARDS FOR TAPESTRIES: THE MADRID FAIR (PAINTING AND SKETCHES, 1778-1780). BEDROOM OF THE PRINCES OF ASTURIAS, EL PARDO PALACE (3/7)

DATOS GENERALES

CRONOLOGÍA	1778 - 1780
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	259 x 100 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	22 Nov 2009 / 14 Jun 2023
INVENTARIO	20 (P00781)

HISTORIA

See *The Fair at Madrid.*

ANÁLISIS ARTÍSTICO

The tapestry weaved from this cartoon decorated the south wall of the bedroom, together with its companion piece *The Haw Seller*.

The centre of the composition is filled by an elegant petimetra followed by her entourage. She is wearing a beautiful white shawl that falls down around her shoulders and a striking yellow bodice. Holding her by the hand is an elegant soldier, and two additional characters look down at them from the other side of a garden wall.

This same compositional arrangement is used by Goya in *The Haw Seller*. Both tapestry cartoons suggest the contrast between two quite distinct social positions, just as is also represented in the painting of *The Pottery Vendor*.

This work stands out for its use of highlights, despite the fact that the painting as a whole has darked over the years. Tomlinson has commented upon the evident availability of the woman in this cartoon, as in *The Haw Seller*.

It is possible that the cartoon was cut down on the left-hand side. Another figure, who can barely be made out here in the painting, appears in full in the resulting tapestries. This hypothesis makes sense, since the woman is directing her gaze up towards where another figure can be partially seen. However, the dimensions recorded in the different inventories that have been preserved, including those provided by Goya, do not vary significantly.

CONSERVACIÓN

The reddish preparation that Goya applied, sometimes covered with a thin glaze, has caused the work to darken over the years. Its colours now appear flat and lack the tonal range that they would have had originally.

EXPOSICIONES

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ENLACES EXTERNOS