# 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 Oct 2026 |
| 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

**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. 38*

**Goya. 250 Aniversario**
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
*cat. 20*

#### BIBLIOGRAFÍA


**L'œuvre peint de Goya. 4 vols**
DESPARMET FITZ - GERALD, Xavier
vol. I, p. 73, cat. 14
1928-1950

**Tapices de Goya**
SAMBRICIO, Valentín de
pp. 111, 223, cat. 23 y láms. 104-105
1946
Patrimonio Nacional

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
pp. 76, 88, cat. 126
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 247, cat. 77
t. I
1970
Polígrafa

**L'opera pittorica completa di Goya**
ANGELIS, Rita de
p. 95, cat. 83
1974
Rizzoli

**Francisco de Goya, 4 vols.**
CAMÓN AZNAR, José
vol. I, p. 98 y p. 156 (il.)
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

**Imagen de Goya**
BOZAL, Valeriano
pp. 71-72
1983
Lumen

**Francisco de Goya, cartones y tapices**
ARNAIZ, José Manuel
pp. 93, 97-98, 266, cat. 27C y p. 98 (il
1987
Espasa Calpe
"Espasa Arte"

**Francisco de Goya. Los cartones para tapices y los comienzos de su carrera en la corte de Madrid**
TOMLINSON, Janis A.
pp. 109-118 y p. 111 (il.)
1987
Cátedra
"Ensayos de Arte Cátedra"

**Goya. 250 Aniversario**

**Salas del Palacio Real de El**

HERRERO, Concha

LUNA, Juan J. (Comisario)
pp. 301-302, cat. 20 y p. 94 (il.)
1996
Museo del Prado

### 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. 171 (il.)
1996
Patrimonio Nacional, Goya 96, Lunwerg

### "Goya, cartonista de tapices"

HERRERO, Concha
p. 221
2019
Universitat de Barcelona edicions

pp. 146-147
2008
Zaragoza-Madrid: Turner, Gobierno de Aragón

www.museodelprado.es

**ENLACES EXTERNOS**