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

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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

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Goya en Madrid. Cartones para tapices 1775-1794

MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)
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COTENTIN, Régis
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ENLACES EXTERNOS