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	293 x 229 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 / 10 Aug 2026
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

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ENLACES EXTERNOS