# THE HAW SELLER (LA ACEROLERA)

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 (4/7)



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | 1778 - 1779 |
| 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 | 23 Nov 2009 / 14 Oct 2026 |
| INVENTARIO | 21 (P00782) |

**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 Soldier and the Lady*.

In this composition, all eyes - both those of the majos who are flirting with her and those of the viewer - are drawn towards the figure of the maja selling haw fruits, with a mischievous posture and dressed in brighter colours to accentuate her importance within the piece. The theme of the maja selling fruit and flirting with majos had already been employed by Goya in *The Picnic*.

The scene's composition follows the same arrangement as that of The Soldier and the Lady, breaking up the space with the building on the left and the awning shading the characters. In this way, our attention is kept focused on the foreground.

It has been suggested that the canvas may have been cut lengthways along the left-hand side, since the resulting tapestry shows a different composition, although this could also have been the result of the alterations that the weavers of the Royal Tapestry Factory often made to simplify their work or to charge for more hours of work, or simply to adapt the tapestry in order to decorate a larger surface.

#### 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

**Goya. 250 Aniversario**
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
*cat. 21*

**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. 3*

**Goya en Madrid. Cartones para tapices 1775-1794**
Museo Nacional del Prado Madrid 2014
*p. 143*

Zaragoza 2017
*cat. 64*

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## Goya en Madrid. Cartones para tapices 1775-1794

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p. 143
2014
Museo Nacional del Prado

MENA, Manuela B., MAURER, Gudrun and ALBARRÁN MARTÍN, Virginia
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## "Goya, cartonista de tapices"

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**ENLACES EXTERNOS**