

# BLIND MAN'S BUFF (LA GALLINA CIEGA)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: TAPESTRY CARTOONS:COUNTRY SCENES (PAINTING AND SKETCHES, 1788) (1/6)



## DATOS GENERALES

CRONOLOGÍA

1788

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

269 x 350 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

20 Dec 2009 / 15 May 2023

INVENTARIO

2 P00753

## HISTORIA

Towards the end of 1787 Goya received the commission to make the cartoons that would serve as models for the tapestries to hang in the Infantas' bedroom. In April 1788 the artist sent an invoice that included five stretchers for the sketches for the series, on which he was still working "with much insistence and displeasure" a month later, which we know from the letter he sent to Martín Zapater on 31 May 1788.

Around 1856 or 1857, this cartoon was moved from the Royal Tapestry Factory to the Royal Palace in Madrid. There it remained in the tapestry basements until it was taken to the Prado Museum, into which collection it entered under orders given on 18 January and 9 February 1870.

#### ANÁLISIS ARTÍSTICO

In this country scene we see eight people holding hands to form a circle around a ninth figure in the centre that is wearing a blindfold and is holding a wooden spoon. This detail led the cartoon to receive the title *The Wooden Spoon Game* earlier on. It was Cruzada Villaamil who later called it Blind Man's Buff, or, literally, *The Blind Hen*.

This is the only cartoon from the series which was to adorn the Infantas' bedroom that was ever actually painted. The oil sketch of the work, in which several differences can be seen, has also been conserved. Goya simplified the composition in the cartoon in order to facilitate its translation into tapestry. As such, the crowd that appears in the background in the sketch has disappeared in the finished cartoon. He also gave greater dynamism to the group of figures, who take on a more credible rhythm than in the sketch, and changed the perspective. In the sketch the dimensions are squarer and the sky is given a more important role, whereas in the cartoon the dimensions are flattened, concentrating more on the group of figures.

Writers have also seen references to love in this painting. Tomlinson understands the work to be a metaphor for blind love, referring to the blindfold worn by the person trapped by his companions.

The similarities with the cartoon *Dance on the Banks of the Manzanares* are obvious, and this relationship is more than justified since both scenes appear to be set in the same place and both depict activities of leisure and amusement.

#### EXPOSICIONES

##### **Goya. 250 Aniversario**

Museo Nacional del Prado Madrid 1996

consultant editor Juan J. Luna.  
From March 29th to June 2nd  
1996

cat. 50

##### **Goya. La imagen de la mujer**

Museo Nacional del Prado Madrid 2001

from October 30th 2001 to  
February 10th 2002. Exhibited  
also at the National Gallery of  
Art, Washington, March 10th to  
June 2nd 2002, consultant  
editor Francisco Calvo Serraller

cat. 10

##### **Goya luces y sombras**

CaixaForum Barcelona 2012

consultant editors José Manuel  
Matilla and Manuela B. Marqués.  
From March 16th to June 24th  
2012

cat. 8

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

Museo Nacional del Prado Madrid 2014

p. 175

Zaragoza 2017

cat. 46

##### **Goya: Order and disorder**

Museum of Fine Arts Boston 2014

cat. 179

#### BIBLIOGRAFÍA

##### **L'œuvre peint de Goya. 4 vols**

DESPARMET FITZ - GERALD, Xavier

vol. I, p. 103, cat. 44

1928-1950

##### **Tapices de Goya**

SAMBRICIO, Valentín de

pp. 156-157, 268, cat. 55 y láms. 172-17

1946

Patrimonio Nacional

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet

pp. 79, 98, cat. 276 y p. 69 (il.)

1970

Office du livre

##### **L'opera pittorica completa di Goya**

ANGELIS, Rita de

p. 103, cat. 235

1974

Rizzoli

##### **Francisco de Goya, 4 vols.**

CAMÓN AZNAR, José

vol. II, p. 59 y p. 80 (il.)

1980-1982

Caja de Ahorros de Zaragoza, Aragón y Rioja

##### **Francisco de Goya y la Corte de Madrid**

Reales Sitios

ARNAIZ, José Manuel

p. 125

63

1980

### **Imagen de Goya**

BOZAL, Valeriano  
pp. 78-79, 86-87, 90  
1983  
Lumen

### **Goya. 250 Aniversario**

LUNA, Juan J. (Comisario)  
p. 330, cat. 50 y pp. 132, 133 (ils.)  
1996  
Museo del Prado

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

MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)  
p. 175  
2014  
Museo Nacional del Prado

### **Francisco de Goya, cartones y tapices**

ARNAIZ, José Manuel  
pp. 156-157, 307, cat. 60C y p. 156 (il.)  
1987  
Espasa Calpe  
col. "Espasa Arte"

### **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**

in HERRERO CARRETERO, Concha (curator, Tapices y cartones de Goya (catalogue of the exhibition organized at the Palacio Real de Madrid, from may to june 1996)  
SANCHO, José Luis  
p. 172 (il.)  
1996  
Patrimonio Nacional, Goya 96, Lunwerg

### **Goya: Order & Disorder**

ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)  
p. 270  
2014  
Museum of Fine Arts Boston Publications

### **Francisco de Goya. Los cartones para tapices y los comienzos de su carrera en la corte de Madrid**

TOMLINSON, Janis A.  
pp. 235 y p. 236 (il.)  
1987  
Cátedra  
col. "Ensayos de Arte Cátedra"

### **Cartas a Martín Zapater**

GOYA Y LUCIENTES, Francisco de  
p. 275, n° 105  
2003  
Istmo

[www.museodelprado.es](http://www.museodelprado.es)

**ENLACES EXTERNOS**