

CHILDREN WITH A CART (LOS NIÑOS DEL CARRETÓN)

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 (6/7)



DATOS GENERALES

CRONOLOGÍA

UBICACIÓN

DIMENSIONES

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

TITULAR

FICHA: REALIZACIÓN/REVISIÓN

INVENTARIO

Ca. 1778 - 1780

The Toledo Museum of Art, Ohio, USA

145.4 x 94 cm

Oil on canvas

Documented work

The Toledo Museum of Art

24 Nov 2009 / 14 Jun 2023

215 (59.14)

HISTORIA

See *The Fair at Madrid*.

In 1870, the tapestry cartoons that had been stored in the basements of the Palacio de Oriente in

Madrid were transferred to the Prado Museum, known back then as the Royal Painting and Sculpture Museum. It was at that point that six cartoons by Goya were discovered to be missing: *Children with a Cart*, *The Doctor*, *Majo with Guitar*, *Chicken Fights*, *The See-Saw* and *Dogs on the Leash*. Others also went missing but their disappearance was not noticed because they were at the time attributed to other, less important artists. Such is the case of *Boys Hunting with Owl*, back then attributed to Ramón Bayeu. The *Gaceta de Madrid* newspaper published the news of the robberies on 19 January that same year, asking for the general public's help in recovering the missing works.

Before arriving at The Toledo Museum of Art, this cartoon was in the Wildenstein collection, in New York, and that of Philip Hofer, in Boston.

In November 2006, this same work was stolen when en route to New York to be shown in the exhibition *Spanish Painting from El Greco to Picasso: Time, Truth, and History*, at the Guggenheim. After the painting was found, it was returned to the Toledo Museum of Art on 11 January 2007, and it went back on display on 16 February 2007.

ANÁLISIS ARTÍSTICO

The tapestry resulting from this cartoon was made to be hung above a door, on the east wall, next to *The Fair at Madrid* and opposite its companion piece, *Boys Playing at Soldiers*.

Four children play in a cart, whilst two of them play musical instruments. One of the children is dressed in the Dutch style, as Goya himself points out in his description of the work.

Children are a recurrent theme in Goya's work, and this was not the first time that he used them in decorative overdoor pieces - he did the same in the dining room of the palace of El Pardo, where the children were used to counterbalance the adult figures. Here, the children's games, so loaded with fantasy, can, according to Tomlinson, be tied to the fleeting nature of childish revelry and the madness of the adult spectacle represented in the neighbouring scenes.

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

Spanish Painting from El Greco to Picasso: Time, Truth, and History
Guggenheim Museum New York 2006
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ENLACES EXTERNOS