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	1778 - 1779
UBICACIÓN	The Toledo Museum of Art, Ohio, USA
DIMENSIONES	145.4 x 94 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	The Toledo Museum of Art
FICHA: REALIZACIÓN/REVISIÓN	24 Nov 2009 / 14 Oct 2026
INVENTARIO	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, les0s 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 and the art of his time
Meadows Museum Dallas 1983
consultant editor Edward J. Sullivan. From December 7th 1983 to February 6th 1983
nº 1

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
organized by the Solomon R. Guggenheim Foundation and the State Corporation for Spanish Cultural Action Abroad. From November 17th 2006 to March 28th 2007
cat. 23

Painting in Spain in the Age of Enlightment: Goya and his contemporaries
Indianapolis Museum of Art Indianapolis 1996
from November 23th 1996 to January 19th 1997. Exhibited also at The Spanish Institute, Nueva York, Spring 1997, consultant editor Sarah Schroth
nº 32

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Patrimonio Nacional

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1996
Museo del Prado

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2003
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HERRERO, Concha
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Zaragoza-Madrid: Turner, Gobierno de Aragón

Goya en Madrid. Cartones para tapices 1775-1794
MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)
p. 211
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Goya in the Norton Simon Museum
WILSON-BAREU, Juliet
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ENLACES EXTERNOS