THE SWING (EL COLUMPIO)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: TAPESTRY CARTONS: POPULAR SUBJECTS (PAINTING, DRAWING AND SKETCHES, 1778-1780). ANTE-BEDROOM OF THE PRINCES OF ASTURIAS, PALACE OF EL PARDO (2/13)



DATOS GENERALES

CRONOLOGÍA	1779
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	260 x 165 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	24 Nov 2009 / 22 Oct 2026
INVENTARIO	27 (P00785)

HISTORIA

See *The Blind Guitarist*.

This cartoon was delivered to the Royal Tapestry Factory, together with *A Stickball Game*, on 20 July 1779.

Around 1856 or 1857, the cartoon was moved from the Royal Tapestry Factory of Santa Bárbara to the Royal Palace in Madrid. In 1870, it was taken to the Prado Museum under orders given on 18 January and 9

February.

ANÁLISIS ARTÍSTICO

The tapestry of *The Swing* was hung on the north wall of the antechamber to the royal bedroom, along with *The Washerwomen*, the overdoor pieces *The Woodcutters* and *Majo with Guitar* and the corner-pieces *Boy with a Bird* and *Boy and a Tree*.

Goya describes this cartoon as depicting a family, with four children and three maids, out enjoying themselves in the countryside. One of the women sits on the swing and forms the topmost part of the pyramid composition.

There has been talk of the influence of French rococo in this work, due to the image of the swing, although Sambricio is of the opinion that there exist many differences between this cartoon and French works on the same subject.

Tomlinson states that The Swing is a representation of the three ages of man, personified by the children, the young maid on the swing who looks out towards the viewer, and the older maid, dressed in red, who observes the ages through which she has already passed. The same author also reminds us of the sexual connotations of the swing, which would symbolize female fickleness, and its rising movement, symbolizing the sexual arousal provoked by women. Two male figures are indeed present further back in the composition, watching the women, as occurs in other cartoons such as *The Haw Seller* or *The Soldier and the Lady*, where Goya testifies to the availability of the woman, and perhaps to her vulnerability, too. Here, though, the effect of Goya's work is more sombre and the figure pushing the young woman on the swing is a c and hild, and not a suitor as occurs in other cases.

CONSERVACIÓN

The darkening of the pigments caused by the reddish preparation employed by Goya is particularly evident in this cartoon.

EXPOSICIONES

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 25

Permanencia de la memoria, cartones para tapiz y dibujos de Goya
Museo de Zaragoza Zaragoza 1997
organized by Gobierno de Aragón, Museo Nacional del Prado and Patrimonio Nacional, consultant editor Fernando Checa Cremades. From February 14th to April 6th 1997
cat. 10

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. 4

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014

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

Dansez, embrassez qui vous voudrez: fêtes et plaisirs d'amour au siècle de Madame de Pompadour
Lens 2014
nº 207

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Museo del Prado

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
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SANCHO, José Luis
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ENLACES EXTERNOS