BOY ON A RAM (EL NIÑO DEL CARNERO)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: TAPESTRY CARTOONS: THE FOUR SEASONS (PAINTING AND SKETCHES, 1786-1787) (7/12)



DATOS GENERALES

CRONOLOGÍA	1786 - 1787
UBICACIÓN	The Art Institute of Chicago, Chicago, United States
DIMENSIONES	127.2 x 112.1 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	The Art Institute of Chicago
FICHA: REALIZACIÓN/REVISIÓN	14 Dec 2009 / 14 Jun 2023
INVENTARIO	54 (1979.479)

HISTORIA

This is one of the six overdoor pieces made to decorate the king's conversation room in the palace of El Pardo and which we know of thanks to the account left by the carpenter Josef Serrano, dated 17 November 1786. The others were *Boys with Hunting Dogs*, *Hunter beside a Spring*, *Shepherd Playing a Dulzaina*, *Two Cats Fighting on a Wall* and *Birds in Flight*.

From the Royal Tapestry Factory it entered the private collection of the director, Livinio Stuyck. In 1911 it

was sold to the Knoedler & Co. collection, in New York. Later on it was the property of Charles Deering up until 1922, when it found its way into the Chauncey Brooks Mac-Cormick collection, Chicago. Mr and Mrs Brooks donated it to the Art Institute of Chicago in 1979.

ANÁLISIS ARTÍSTICO

The tapestry would have hung on the west side of the room, flanking that of *The Flower Girls* and forming a pair with *Boys with Hunting Dogs*.

A boy of around ten years of age, elegantly dressed and clearly belonging to a wealthy family, rides on top of a ram whilst brandishing a branch as an improvised riding whip and advancing towards the viewer. The low viewpoint and the foreshortening, the result of the work having been designed to be viewed from below, bestow upon the figures a monumental quality. In the background, a brightly-lit landscape recalls the one which Goya would later use as the backdrop for several portraits, such as that of *The Marchioness of Pontejos*.

Some writers consider this cartoon, of which no sketch is known, to be a simple anecdotal representation of a boy at play. Goya's skill in portraying children, capturing their vitality and the candidness of their gaze, as well as the tenderness of their years, stands out here. This was not the first occasion that Goya painted children, and as such this virtuoso display should come as no surprise.

Tomlinson relates this cartoon to spring, due to the presence of the ram, Aries in the zodiac, the first sign of spring. She also sees a clear connection between this well-dressed boy, who resembles *Manuel Osorio*, and the lower nobility represented in other cartoons made for this same room. She believes that the combined representation of childhood and this unusual mount responds to the zodiacal traditions of the seasons and the ages of man.

EXPOSICIONES

Goya 1900
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consultant editors Aureliano de Beruete, Alejandro Ferrant, Marqués de Pidal and Ricardo Velázquez. May 1900
cat. 121

Pinturas de Goya
Museo Nacional del Prado Madrid 1928
consultant editor Fernando Álvarez de Sotomayor. From Apri to -May 1928

A Century of Progress. Exhibition of Paintings and Sculptures
The Art Institute of Chicago Chicago 1933
from June 1st to November 1st 1933
cat. 161

The art of Goya. Paintings, drawings and prints
The Art Institute of Chicago Chicago 1941
from January 30th to March 2nd 1941
cat. 65

Obras maestras de la pintura española de los siglos XVI al XIX
Museo Pushkin Moscow 1980
Exhibited also at the State Hermitage Museum, San Petersburgo
cat. 23

Goya
Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna and Görel Cavalli-Björkman. From October 7th 1994 to January 8th 1995
cat. 9

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 42

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LUNA, Juan J. (Comisario)
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SANCHO, José Luis
p. 165 (il.)
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Patrimonio Nacional, Goya 96, Lunwerg

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ENLACES EXTERNOS