

# POOR CHILDREN AT THE WELL (LOS POBRES DE LA FUENTE)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: TAPESTRY CARTOONS: THE FOUR SEASONS (PAINTING AND SKETCHES, 1786-1787) (6/12)



## DATOS GENERALES

CRONOLOGÍA

1786 - 1787

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

277 x 115 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

14 Dec 2009 / 14 Jun 2023

INVENTARIO

224 (P00797)

## HISTORIA

See *The Flower Girls*.

## ANÁLISIS ARTÍSTICO

The tapestry of this work would have hung on the east wall of the room, forming a pair with *The*

## *Injured Mason.*

A woman and her two children stand at a fountain, filling their pitchers with water. Behind them, a bare tree indicates that it is the cold season, and in the background we see a building that appears to be a granary.

The feeling of winter, which this piece shares with other tapestries hanging in this room, is heightened by the use of a cold colour palette, by the presence of bare, stripped landscapes and by the figure of the boy who is shivering and trying to warm his frozen hands inside his jacket.

It was Cruzada Villaamil who gave the work its title of *Los pobres, The Poor*, although there is nothing in the picture itself to suggest that the characters are poor; quite the opposite, the woman wears shoes with buckles, thus confirming that this is a relatively well-off family.

Nordström points out the similarities between this painting and the group of figures that appears on the left-hand side of the work by Antonio Viladomat *Alegoría del invierno (Winter Allegory)* (Museu Nacional d'Art de Catalunya, Barcelona), a piece that Goya almost certainly would have seen.

### EXPOSICIONES

**Goya. 250 Aniversario**  
Museo Nacional del Prado Madrid 1996  
consultant editor Juan J. Luna.  
From March 29th to June 2nd  
1996  
cat. 41

**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. 8

**Goya en Madrid. Cartones para tapices 1775-1794**  
Museo Nacional del Prado Madrid 2014  
p. 213

### BIBLIOGRAFÍA

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**Goya, Saturno y melancolía. Consideraciones sobre el arte de Goya**  
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CAMÓN AZNAR, José  
vol. II, p. 43  
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**Francisco de Goya, cartones y tapices**  
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**Francisco de Goya. Los cartones para tapices y los comienzos de su carrera en la corte de Madrid**  
TOMLINSON, Janis A.  
pp. 228, 229 y p. 227 (il.)  
1987  
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col. "Ensayos de Arte Cátedra"

**Goya. 250 Aniversario**  
LUNA, Juan J. (Comisario)  
p. 321, cat. 41 y p. 119 (il.)  
1996  
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**

**Goya en Madrid. Cartones para tapices 1775-1794**  
MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)  
p. 213  
2014  
Museo Nacional del Prado

## **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. 165 (il.)

1996

Patrimonio Nacional, Goya 96, Lunweg

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

## **ENLACES EXTERNOS**