BOY AND A TREE (EL NIÑO DEL ÁRBOL)

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 (9/13)

DATOS GENERALES

CRONOLOGÍA	1779 - 1780
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	262 x 40 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	30 Nov 2009 / 14 Jun 2023
INVENTARIO	32 (P00789)

HISTORIA

See *The Blind Guitarist*.

This cartoon was delivered to the Royal Tapestry Factory on 24 January 1780, along with ten other cartoons, completing the decoration of the antechamber to the bedroom. These eleven tapestry cartoons - almost certain to have been made between 21 July 1779, when the artist delivered *A Stickball Game* and *The*

Swing, and this delivery in January 1780 - were executed very rapidly. It is very likely that Goya was aware of the planned suspension of manufacturing work at the factory and was anxious to finish his commissions and receive his wages.

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

This narrow corner-piece decorated the north wall of the bedroom antechamber, where it formed a pair with another corner-piece, *Boy with a Bird*.

At the foot of the tree, the element that marks the vertical axis of the composition and which fills almost its entire height, we see the boy reaching up to grasp one of the branches, albeit with a somewhat less than convincing leap. Behind him we see another boy, waiting with a basket.

If we follow Tomlinson's theory, the boy is attempting to steal the eggs from a nest that would be on a branch of the tree that is not visible from the viewer's standpoint. And, as she reminds us, the egg is the symbol of female virtue, thereby placing this work in context with the rest of the tapestries decorating the north wall.

Nordström, on the other hand, believes that this piece, its companion corner-piece, *The Washerwomen*, and *The Woodcutters* are all related to springtime and impulsiveness.

EXPOSICIONES

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

Goya en Madrid. Cartones para tapices 1775-1794
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ENLACES EXTERNOS