

# 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**

Ministerio de Instrucción Pública and Bellas Artes Madrid 1900

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

cat. 121

##### **The art of Goya. Paintings, drawings and prints**

The Art Institute of Chicago Chicago 1941  
from January 30th to March 2nd 1941

cat. 65

##### **Goya. 250 Aniversario**

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

cat. 42

##### **Pinturas de Goya**

Museo Nacional del Prado Madrid 1928  
consultant editor Fernando Álvarez de Sotomayor. From April to May 1928

##### **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

##### **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

##### **Goya**

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

cat. 9

#### BIBLIOGRAFÍA

##### **L'œuvre peint de Goya. 4 vols**

DESPARMET FITZ - GERALD, Xavier  
vol. I, p. 104, cat. 45  
1928-1950

##### **Tapices de Goya**

SAMBRICIO, Valentín de  
pp. 141, 149, 257, cat. 46 y lám. 161  
1946  
Patrimonio Nacional

##### **La pintura española fuera de España**

GAYA NUÑO, Juan Antonio  
pp. 77, 161, cat. 915  
1958  
Espasa Calpe

## **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
pp. 79, 97, cat. 268  
1970  
Office du livre

## **Francisco de Goya, 4 vols.**

CAMÓN AZNAR, José  
vol. II, p. 43  
1980-1982  
Caja de Ahorros de Zaragoza, Aragón y Rioja

## **Goya. 250 Aniversario**

LUNA, Juan J. (Comisario)  
p. 322, cat. 42 y p. 123 (il.)  
1996  
Museo del Prado

GUDIOL RICART, José  
vol. I, pp. 269-270, cat. 226  
t. I  
1970  
Polígrafa

## **Francisco de Goya, cartones y tapices**

ARNAIZ, José Manuel  
pp. 147, 295, cat. 50C  
1987  
Espasa Calpe  
col. "Espasa Arte"

## **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**

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, Lunberg

## **L'opera pittorica completa di Goya**

ANGELIS, Rita de  
p. 102, cat. 206  
1974  
Rizzoli

## **Francisco de Goya. Los cartones para tapices y los comienzos de su carrera en la corte de Madrid**

TOMLINSON, Janis A.  
pp. 221, 222 y p. 219 (il.)  
1987  
Cátedra  
col. "Ensayos de Arte Cátedra"

## **Goya en Madrid. Cartones para tapices 1775-1794**

MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)  
p. 215  
2014  
Museo Nacional del Prado

## **ENLACES EXTERNOS**