

BOYS WITH HUNTING DOGS (NIÑOS CON PERROS DE PRESA)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: TAPESTRY CARTOONS:COUNTRY SCENES (PAINTING AND SKETCHES, 1788) (5/6)



DATOS GENERALES

CRONOLOGÍA

1788

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

112 x 145 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

15 Dec 2009 / 14 Jun 2023

INVENTARIO

55 (P02524)

HISTORIA

See *The Flower Girls*.

This card was supposed to be one of the over-doors from the series of *The Four Seasons*, intended for the conversation or dining room in the palace at El Pardo. However, according to José Luis Sancho, it is more likely that it was part of the series of *Country Scenes* in the bedroom

of the Infantas in the same palace. In this case, the tapestry would have hung on the south wall.

It was included in the inventory carried out by Vicente López in 1834 for Ferdinand VII's will, when it was attributed to José del Castillo.

Around 1856 or 1857, the cartoon was moved from the Royal Tapestry Factory of Santa Bárbara to the Palacio de Oriente in Madrid, and it remained in the tapestry basements until, under orders given on 18 January and 9 February 1870, it was taken to the Prado Museum that same year. For the next sixty years the work was still attributed to José del Castillo, until Valentín de Sambricio documented Goya's authorship.

ANÁLISIS ARTÍSTICO

Two fashionably-dressed boys stand next to two hunting dogs. The animals wear muzzles and are on leads. They have stopped so as to allow the boys to stroke them. In the background, a landscape featuring a far-off mountain range and a copse of trees is cut off by the figures, who appear to be of monumental size owing to the low viewpoint employed by Goya, without a doubt considering the elevated position of the tapestry over the door.

Going by its dimensions and tonal range, it has been assumed that this work would have flanked the main tapestry of *The Flower Girls*, next to the overdoor piece *Boy on a Ram*. However, the connection between this piece and the theme of springtime represented in *The Flower Girls* is not immediately obvious. Tomlinson, who also adds to the theme of the seasons that of the ages of man by comparing these works with a print by Remondini, believes that the boys represented here would have symbolized the age of twenty, although they appear considerably younger than that. A connection with spring and the signs of the zodiac can be found, however, in the same way as in *Boy on a Ram*, by interpreting the two boys and the two dogs as a highly original representation of Gemini, at the end of the season of spring.

The cartoon has received a number of different names in the various inventories. The main problem has been the correct identification of the dogs. At first, there only appeared to one, a mastiff. But the animals are wearing muzzles, identifying them as hunting dogs and not mastiffs, which would have been used to watch over cattle. As such, here we have opted to use as the main title that which takes this observation into consideration.

José Galiay refers to a sketch of this work in a speech given at the Academia de San Luis de José Sinués, and claims that it was exhibited in the show that coincided with the two-hundredth anniversary of Goya's birth. The current whereabouts of said sketch are unknown.

EXPOSICIONES

Goya y los artistas del su tiempo

Museo de Zaragoza Zaragoza 1946
bicentenary of Goya's birth,
organized by the Real Academia
de Nobles y Bellas Artes de San
Luis. From May 16th to 23th 1946

Goya

Palacio de Pedralbes Barcelona 1977
from April 12th to June 30th 1977
cat. 11

Pintura mexicana y pintura española de los siglos XVI al XVIII

México Mexico D.F. 1991

Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna.
From March 29th to June 2nd
1996
cat. 43

Goya en Madrid. Cartones para tapices 1775-1794

Museo Nacional del Prado Madrid 2014
p. 214

Zaragoza 2017

cat. 19

BIBLIOGRAFÍA

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Vie et ouvre de Francisco

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pp. 141, 150, 258, cat. 47 y láms. 163-1
1946
Patrimonio Nacional

L'opera pittorica completa di Goya

ANGELIS, Rita de
p. 102, cat. 207
1974
Rizzoli

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

TOMLINSON, Janis A.
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1987
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col. "Ensayos de Arte Cátedra"

Goya en Madrid. Cartones para tapices 1775-1794

MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)
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2014
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GASSIER, Pierre y WILSON, Juliet
pp. 79, 97, cat. 269
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Francisco de Goya, 4 vols.

CAMÓN AZNAR, José
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1996
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vol. I, pp. 269-270, cat. 227
t. I
1970
Polígrafa

Francisco de Goya, cartones y tapices

ARNAIZ, José Manuel
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1987
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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, Lunweg

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ENLACES EXTERNOS