WILD BOAR HUNT (LA CAZA DEL JABALÍ)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: CARDBOARDS FOR TAPESTRIES: HUNTING SCENES (PAINTING AND DRAWINGS, 1775). DINING ROOM OF THE PRINCES OF ASTURIAS, EL ESCORIAL (1/9)

DATOS GENERALES

CRONOLOGÍA	1775
UBICACIÓN	Galería de las Colecciones Reales, Madrid, Spain
DIMENSIONES	249 x 173 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	National Heritage
FICHA: REALIZACIÓN/REVISIÓN	05 Nov 2009 / 23 Aug 2023
INVENTARIO	2312 10010069

HISTORIA

This work forms part of the series of nine tapestry cartoons made by Goya, under the supervision of Francisco Bayeu, for the dining hall of the Prince and Princess of Asturias in the palace of San Lorenzo de El Escorial. The painters completed two deliveries for the factory. The first was made on 24 May 1775 and consisted of five cartoons - this main scene plus the overdoors *Dogs on the Leash* and *Hunting with a Decoy* and the corner-pieces

Hunter Loading his Shotgun and *Hunter with Dogs*. The second delivery was made on 30 October the same year and contained the following cartoons: The main scene *Hunting Party*, the corner-pieces *Fisherman with his Rod* and *Boys Hunting with Owl* and the overdoor *Hunting Still Life*.

All of the cartoons that make up this first series by Goya have been the object of various attributions recorded in diverse inventories. In 1780, Cornelio Vandergoten carried out an inventory of the paintings in the Royal Tapestry Factory of Santa Bárbara in which this series was attributed to Francisco Bayeu. Later, in an inventory completed in 1782, Vandergoten attributed them to Ramón Bayeu. The authorship of Goya appeared indistinctly alongside that of Bayeu in the inventory carried out by Livinio Stuyck in 1786. The paintings were finally documented and recorded as the work of Francisco de Goya by Valentín de Sambricio in 1946.

Around the same time (1946?) this painting of *Wild Boar Hunt* was moved to the Royal Palace.

<!--st1:*{behavior:url(#ieooui) } --><!--[endif]--><!--[if gte mso 10]> <! /* Style Definitions */ table.MsoNormalTable {mso-style-name:"Tabla normal"; mso-tstyle-rowband-size:0; mso-tstyle-colband-size:0; mso-style-noshow:yes; mso-style-parent:""; mso-padding-alt:0cm 5.4pt 0cm 5.4pt; mso-para-margin:0cm; mso-para-margin-bottom:.0001pt; mso-pagination:widow-orphan; font-size:10.0pt; font-family:"Times New Roman"; mso-ansi-language:#0400; mso-fareast-language:#0400; mso-bidi-language:#0400;} > <! [endif] >Around the same time (1946?) this painting of Wild Boar Hunt was moved to the Royal Palace.< >< >< >

Tapices de Goya
SAMBRICIO, Valentín de
pp. 49, 57, 58, 187, cat. 1 y láms. 2, 3
1946
Patrimonio Nacional

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 74, 84, cat. 57
1970
Office du livre

GUDIOL RICART, Jose
vol. I, p. 243, cat. 52
t. I
1970
Polígrafa

L'opera pittorica completa di Goya
ANGELIS, Rita de
pp. 91, 92, cat. 47
1974
Rizzoli

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. I, pp. 76, 77
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Imagen de Goya
BOZAL, Valeriano
p. 54
1983
Lumen

Francisco de Goya, cartones y tapices
ARNAIZ, José Manuel
pp. 46-49, 63, 232, cat. 1C y pp. 47 y 4
1987
Espasa Calpe
col. "Espasa Arte"

Francisco de Goya. Los cartones para tapices y los comienzos de su carrera en la corte de Madrid
TOMLINSON, Janis A.
pp. 43-49 y p. 45 (il.)
1987
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Tapices y cartones de Goya
HERRERO CARRETERO, Concha (comisaria)
pp. 29-30, cat. 1 y p. 65 (il.)
1996
Patrimonio Nacional, Goya 96, Lunwerg

Goya en Madrid. Cartones para tapices 1775-1794
MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)
p. 71
2014
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www.patrimonionacional.es

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