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	1786 - 1787
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 / 18 Nov 2026
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

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Goya
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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

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cat. 19

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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
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2014
Museo Nacional del Prado

MENA, Manuela B., MAURER, Gudrun and ALBARRÁN MARTÍN, Virginia
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2018
Fundación bancaria “la Caixa” y Museo Nacional del Prado

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ENLACES EXTERNOS