

# THE DOG (EL PERRO)

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 (5/13)



## DATOS GENERALES

CRONOLOGÍA	1779 - 1780
UBICACIÓN	Lost work
DIMENSIONES	267 x 75 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	01 Dec 2009 / 14 Jun 2023

## 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.

This painting does not appear even in the inventory carried out by Vicente López in 1834, meaning that it disappeared in unknown circumstances before that date.

## ANÁLISIS ARTÍSTICO

The tapestry made from this cartoon was meant to be hung on the west wall of the antechamber to the bedroom, along with that of its companion piece *The Fountain*, now also lost.

We can get an idea of Goya's original composition from the tapestry that was woven following the cartoon, taking into account the modifications that the weavers sometimes made when manufacturing the tapestries.

The cartoon must have shown, as Goya described on the invoice, four men arranged on different planes: the closest two playing with a dog and putting a ball in its mouth, and the other two in conversation. The first figure passes a leg over the top of the animal, reinforcing, according to Tomlinson, the sexual symbolism given to the ball and to the dog itself, traditionally associated with lust and sensuality.

#### BIBLIOGRAFÍA

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

TOMLINSON, Janis A.  
pp. 144, 146 y p. 145 (il.)  
1987  
Cátedra  
col. "Ensayos de Arte Cátedra"

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

GASSIER, Pierre y WILSON, Juliet  
pp. 76, 89, cat. 134  
1970  
Office du livre

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

CAMÓN AZNAR, José  
vol. I, p. 114  
1980-1982  
Caja de Ahorros de Zaragoza, Aragón y Rioja

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

SAMBRICIO, Valentín de  
pp. 115, 234, cat. 31 y lám. 139  
1946  
Patrimonio Nacional

##### **GUDIOL RICART, José**

vol. I, p. 248, cat. 84  
t. I  
1970  
Polígrafa

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

ARNAIZ, José Manuel  
pp. 106, 108, 276, cat. 35C y p. 107 (il)  
1987  
Espasa Calpe  
col. "Espasa Arte"

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

DESPARMET FITZ - GERALD, Xavier  
vol. I, p. 81, cat. 22  
1928-1950

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

ANGELIS, Rita de  
pp. 95-96, cat. 92  
1974  
Rizzoli

##### **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. 168 (il.)  
1996  
Patrimonio Nacional, Goya 96, Lunberg

#### ENLACES EXTERNOS