BIRDS IN FLIGHT (PÁJAROS VOLANDO)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: TAPESTRY CARTOONS: THE FOUR SEASONS (PAINTING AND SKETCHES, 1786-1787) (11/12)

DATOS GENERALES

CRONOLOGÍA	1786 - 1787
UBICACIÓN	Lost work
DIMENSIONES	56 x 193 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Attributed work
FICHA: REALIZACIÓN/REVISIÓN	16 Dec 2009 / 14 Jun 2023

HISTORIA

This piece forms part of the series of cartoons that Goya made for the decoration of the king's conversation room in the palace of El Pardo. They were painted between May 1786, shortly after Goya was named royal painter, and the end of 1787. With this series Goya once again took up the work on the tapestry cartoons, six years after the last delivery, which was made before the closing and reopening of the tapestry factory.

In the inventory carried out by Vicente López in 1834 for Ferdinand VII's will, this piece is listed - albeit without any attribution to an artist - but it did not enter the collection of the Prado Museum with the other works, and as such must have been lost very early on.

ANÁLISIS ARTÍSTICO

Thanks to the tapestry that survives to this day we are able to see what appearance this cartoon, made for an overdoor piece, would have had. It had exactly the same dimensions as *Two Cats Fighting on a Wall*, its companion on the east wall, and, like this other work, does not correspond to any of the stretcher sizes specified in the records of Josef Serrano, the carpenter.

Águeda is of the opinion that the composition is typical of Goya's overdoor pieces and identifies the birds that appear in the image as partridges, featuring as they do tell-tale spots on the plumage and flying low over the ground, just the way the artist tended to represent this bird.

Arnaiz prefers not to take one stance or another regarding the question of Goya's authorship and points out that the work may possibly correspond to a sketch included as item number 29 in the inventory carried out at the time of the death of Josefa Bayeu, and in which it was valued at 25 reales.

Tomlinson does voice an opinion on the question of authorship, saying that she does not believe this to be the work of Goya, and that this work was attributed to the artist purely because it appeared to form a pair with *Two Cats Fighting on a Wall*.

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ENLACES EXTERNOS