HUNTING PARTY (PARTIDA DE CAZA)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: CARDBOARDS FOR TAPESTRIES: HUNTING SCENES (PAINTING AND DRAWINGS, 1775). DINING ROOM OF THE PRINCES OF ASTURIAS, EL ESCORIAL (6/9)



DATOS GENERALES

CRONOLOGÍA	1775
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	290 x 226 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	05 Nov 2009 / 07 Aug 2026
INVENTARIO	210 (P02857)

INSCRIPCIONES

HISTORIA

For the history of the whole series, see *Wild Boar Hunt*.

In addition to the different attributions made in relation to this series of cartoons and the documentation of Goya's authorship made by Sambricio, the work before us was also attributed to Zacarías González Velázquez by Vicente López in the inventory that he carried out in 1834 for Ferdinand VII's will.

Around 1856 or 1857 this piece was moved from the Royal Tapestry Factory of Santa Bárbara to the Royal Palace in Madrid, and from there it became part of the collection of the Prado Museum in 1870 (still with the attribution to Ramón Bayeu). Later it was put into temporary storage at the Treasury Building (Ministerio of Hacienda) until 1983 and in the Municipal Museum of Art in Santander from 1989 to 1990, the year in which it returned to the Prado.

ANÁLISIS ARTÍSTICO

The scene brings together two different types of hunting: on foot with pointer and on horseback. Although the figures are arranged around the canvas in a somewhat unnatural manner, Sambricio considers this cartoon to be the best in the series since it shows Goya's way of painting more clearly, especially in the landscape in the background and in the use and contrast of yellow, blue and red in the hunters' clothes. However, the teachings of Francisco Bayeu, under whose supervision Goya made the cartoons, still dominate. As such, the frontal compositions, the decorativeness and the depiction of the figures as types rather than as individuals are the most clearly repeated characteristics of this series of cartoons.

There exist two preparatory drawings on the same blue paper support: on the front, the hunter who is taking aim at the quail, and, on the reverse, the hunter watching at his side.

EXPOSICIONES

Goya and his times
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Goya joven (1746-1776) y su entorno
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consultant editorl José Rogelio Buendía. November 21st to December 20th 1986
cat. 44

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 5

Permanencia de la memoria, cartones para tapiz y dibujos de Goya
Museo de Zaragoza Zaragoza 1997
organized by Gobierno de Aragón, Museo Nacional del Prado and Patrimonio Nacional, consultant editor Fernando Checa Cremades. From February 14th to April 6th 1997
cat. 1, sec. IV

Goya en Madrid. Cartones para tapices 1775-1794
Museo Nacional del Prado Madrid 2014
p. 59

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Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
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L'opera pittorica completa di Goya
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Francisco de Goya, cartones y

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LUNA, Juan J. (Comisario)

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Museo Nacional del Prado

cartones para tapices y los comienzos de su carrera en la corte de Madrid
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"Ensayos de Arte Cátedra"

A portrait of the artist
TOMLINSON, Janis A.
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p. 283-285, cat. 5 y p. 71 (il.)
1996
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ENLACES EXTERNOS

www.museodelprado.es