BOYS HUNTING WITH OWL (MUCHACHOS CAZANDO CON MOCHUELO)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: CARDBOARDS FOR TAPESTRIES: HUNTING SCENES (PAINTING AND DRAWINGS, 1775). DINING ROOM OF THE PRINCES OF ASTURIAS, EL ESCORIAL (8/9)



DATOS GENERALES

CRONOLOGÍA	1775
DIMENSIONES	171 x 51 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Private collection
FICHA: REALIZACIÓN/REVISIÓN	05 Nov 2009 / 07 Aug 2026

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 again attributed to Ramón Bayeu by Vicente López in the inventory that he carried out in 1834 for Ferdinand VII's will.

In 1870, several tapestry cartoons were moved from the Royal Palace in Madrid to the Prado Museum. It was then that the disappearance of six works by Goya was noticed (see *Children with a Cart*). Boys Hunting with Owl also went missing but, due to the fact that at that time it was attributed to Ramón Bayeu, its disappearance was not noted. It was not until 1873, after the resignation of Antonio Gisbert as director of the Prado Museum, that its absence was noticed. Sambricio was of the opinion that it did not disappear from the museum, despite appearing on the list of works sent in 1870, but rather that it never reached there in the first place and that it was probably taken from the Palacio de Oriente, together with the other paintings by

Goya mentioned above.

We do not know what happened to the work until it came to form part of the Apolinar Sánchez Collection, arriving from the collection of the Marquises of Valverde. Later it was in the collection of Abelardo Linares de Madrid, and finally entered the Viñas Collection in Barcelona.

ANÁLISIS ARTÍSTICO

The scene depicts three boys, and an owl on top of a crutch.

Thanks to previous documents which record the painting as having a different height, and to the tapestry (Madrid, Spanish National Heritage Board), we know that the top part of the cartoon, which featured a bird in flight and the extension of the main tree, has been cut off. The motivation behind this action was almost certainly a commercial one, in order to give this work, which was originally conceived for a very tall and narrow corner, more harmonic proportions. Sambricio believed that the work was still whole when it belonged to the Abelardo Linares Collection.

EXPOSICIONES

Exposición conmemorativa del centenario de Goya
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June 1946

París 1961

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ENLACES EXTERNOS