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 / 29 Oct 2026

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 weavon 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.

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