

# HUNTER BESIDE A SPRING (CAZADOR AL LADO DE UNA FUENTE)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: TAPESTRY CARTOONS: THE FOUR SEASONS (PAINTING AND SKETCHES, 1786-1787) (8/12)



## DATOS GENERALES

CRONOLOGÍA

1786 - 1787

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

130 x 131 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

15 Dec 2009 / 14 Jun 2023

INVENTARIO

56 (P02896)

## HISTORIA

See *The Flower Girls*.

The tapestry of this cartoon was one of the six overdoor pieces that we know of thanks to

the account left by the carpenter Josef Serrano, dated 17 November 1786 (see *Boy on a Ram*).

The cartoon was included in the inventory carried out by Vicente López in 1834 for Ferdinand VII's will, when it was attributed to Ramón Bayeu.

Around 1856 or 1857, the cartoon was moved from the Royal Tapestry Factory of Santa Bárbara to the Palacio de Oriente in Madrid, and it remained in the tapestry basements until, under orders given on 18 January and 9 February 1870, it was taken to the Prado Museum that same year. For the next sixty years the work was still attributed to Ramón Bayeu - it was almost certainly for that reason that it was relegated to the museum's basement - until Valentín de Sambricio documented Goya's authorship.

#### ANÁLISIS ARTÍSTICO

The subject of hunters had already been represented by Goya in his first series of cartoons, *Hunting Scenes*, but the hunter we see here is quite different. This is a gentleman, dressed in yellow riding coat and three-cornered hat, still with his shotgun on his lap whilst he rests leaning against a spring. His face denotes intelligence and bears the expression of a person lost in thought.

The composition is simple, very similar to that of the companion piece, *Shepherd Playing a Dulzaina*, where we again find a reclining male figure, forming a diagonal line and holding a musical instrument.

Some writers have suggested, because of its dimensions and tonal range, that this work would have flanked, along with *Shepherd Playing a Dulzaina*, the tapestry of *The Grape Harvest*. Its connection to autumn could be justified by its use of ochre hues and by the fact that this season was the most popular one for hunting. Elsewhere, if we take into account the American writer Janis Tomlinson's interpretation of this series of tapestries, which ties them to the different ages of man, it makes sense that the overdoor pieces that flank the autumn tapestry depict adults, whilst those that accompany the spring one show children.

#### EXPOSICIONES

##### **Goya**

Musée Jacquemart-André Paris 1961  
consultant editor Jean-Gabriel Domergue. From December 1961 to February 1962  
cat. 5

##### **Tesoros del arte español**

Hemisfair'68 San Antonio 1968  
s/n

##### **El arte de Goya**

Museo de Arte Occidental de Tokio Tokyo 1971  
from 16th 1971 to January 23th 1972. Exhibited also at the Kyoto Municipal Museum of Art, January 29th to March 15th 1972.  
cat. 13

##### **Goya. 250 Aniversario**

Museo Nacional del Prado Madrid 1996  
consultant editor Juan J. Luna.  
From March 29th to June 2nd 1996  
cat. 44

##### **Goya en Madrid. Cartones para tapices 1775-1794**

Museo Nacional del Prado Madrid 2014  
p. 81

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

GASSIER, Pierre y WILSON, Juliet  
pp. 79, 97, cat. 270  
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**Salas del Palacio Real de El  
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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  
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Museo Nacional del Prado

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**ENLACES EXTERNOS**