HUNTER AND HIS DOGS (CAZADOR CON SUS PERROS)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: CARDBOARDS FOR TAPESTRIES: HUNTING SCENES (PAINTING AND DRAWINGS, 1775). DINING ROOM OF THE PRINCES OF ASTURIAS, EL ESCORIAL (5/9)



DATOS GENERALES

CRONOLOGÍA	1775
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	268 x 67,5 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	209 (P00805)

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).

ANÁLISIS ARTÍSTICO

With his back to the viewer and a shotgun over his shoulder, a hunter grasps the leash of two dogs. A wooded landscape is seen in the background.

The finished tapestry also features another hunter, on horseback, who is only visible in the canvas to the more observant spectator, having been overpainted with bushes. We do not know who did this, nor when, although Sambricio points out that it must have been around 1830, when the second tapestry was woven, since in the first one the rider clearly appears. Arnaiz observed that it may have been Goya himself who removed the rider when he saw the imbalance of the composition.

Of all the cartoons that made up the first delivery of this series, Sambricio is of the opinion that this is the most Goya-esque because of the naturalism of the main figure, whilst other writers insist that the characteristics imposed by the director of the commission, Francisco Bayeu, carry more weight than those of Goya.

There exists a preparatory drawing for the hunter who is leading the dogs, in which he is accompanied by another figure who appears in the cartoon *Hunter Loading his Shotgun*, which suggests that Goya made these studies from life and later included them in the two compositions, hence the realism observed by Sambricio.

EXPOSICIONES

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 4

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. 4, sec. IV

Goya en Madrid. Cartones para tapices 1775-1794
Museo Nacional del Prado Madrid 2014
p. 69

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