PHILIP IV, HUNTER

CLASIFICACIÓN: DRAWINGS

SERIE: COPIES OF VELÁZQUEZ (PRINTS AND DRAWINGS, 1778-1785)



DATOS GENERALES

CRONOLOGÍA	Ca. 1778 - 1779
UBICACIÓN	Hamburger Kunsthalle, Hamburg, Germany
DIMENSIONES	277 x 188 mm
TÉCNICA Y SOPORTE	Sanguine on laid paper
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Hamburger Kunsthalle
FICHA: REALIZACIÓN/REVISIÓN	05 Jul 2021 / 01 Jun 2023
INVENTARIO	809 Inv. 38543

INSCRIPCIONES

Velazquez [in pen, lower left]

Goya. [in pen, lower right]

HISTORIA

See *Philip III*.

ANÁLISIS ARTÍSTICO

Faithfully following the canvas painted by Diego Velazquez around 1632-1634, now in the Museo Nacional del Prado, Goya drew *Philip IV, hunter* in red pencil. As in the original work, the king stands before a countryside landscape. He is dressed as a hunter and wears a tabard or wide waistcoat over his costume. His head is adorned with a cap, his neck with lace and his hands with gloves. In his right hand he holds a shotgun. The monarch is accompanied by a mastiff hunting dog, to which Velazquez gave great prominence. Behind the figure of the king, a tree completes the composition.

Goya attempted to depict Velazquez's work as faithfully as possible, even drawing the details of the king's clothing, such as the filigree of the sleeve, the lace of the shirt collar and the embroidery of the jacket, and the regrets that can be seen in the painting on the king's left leg. However, he did not depict in detail the wooded, rocky landscape that appears in the background on the right of the composition, but limited himself to making a small sketch of it.

The Aragonese painter was able to capture the haughty air of the monarch in his face as he did in the rest of the royal representations based on works by Velázquez. The light and shade are also treated in this drawing, leaving the area on the left darker to the detriment of the right, which is much cleaner and brighter, as in Velázquez's oil painting.

This drawing, unlike *The Water Carrier of Seville*, has no evidence of engraving. It is one of what Gassier-Wilson called *additional drawings*: five drawings copied from works by Velazquez to be engraved but for which no proof of condition is known. All of them are in the Hamburger Kunsthalle, along with others from the series that were engraved. Apart from the present one, these drawings are: *The Water Carrier of Seville*; *Prince Balthasar Charles, hunter*; *The Child of Vallecas* and *The Infant Charles of Austria.*

EXPOSICIONES

Hamburg 1966
108

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
194

Goya und Velazquez: das königliche Portrait,
Städtische Galerie im Städelschen Kunstinstitut Frankfurt 1991

Velázquez en blanco y negro
Museo Nacional del Prado Madrid 2000
Curator: José Manuel Matilla

Goya: Prophet der Moderne
Alte Nationalgalerie Berlin 2005
from July 13th to October 3th 2005. Exhibitied also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
cat. 7

Madrid 2019
cat. 15

BIBLIOGRAFÍA

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 48, 49, 50 y 88, cat. 115.
1970
Office du livre

Dibujos de Goya, 2 vols
GASSIER, Pierre
p. 68 (il.), cat. 34.
1975
Noguer

Velázquez en blanco y negro
MATILLA, José Manuel (comisario)
p. 227.
2000
Museo Nacional del Prado

VEGA, Jesusa
pp. 25-74, espec. pp. 41, 43 y 57.
2000
Museo Nacional del Prado

MATILLA, José Manuel y MENA, Manuela B.
pp. 433-435.
2018
Fundación Botín y Museo Nacional del Prado

MATILLA, José Manuel y MENA, Manuela B. (comisarios)
p. 72
2019
Museo Nacional del Prado

PALABRAS CLAVE

CAZADOR FELIPE IV ESCOPETA SANGUINA COPIAS DE VELÁZQUEZ VELÁZQUEZ COPIA

ENLACES EXTERNOS