# THE FOUNTAIN

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 (13/13)



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | 1779 - 1780 |
| UBICACIÓN | Lost work |
| DIMENSIONES | 200 x 75 cm |
| TÉCNICA Y SOPORTE | Oil on canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| FICHA: REALIZACIÓN/REVISIÓN | 02 Dec 2009 / 09 Mar 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**

This piece was designed for the west wall of the antechamber to the bedroom, along with its companion, *The Dog*, now also lost.

Since the cartoon has disappeared, we must rely on the composition of the tapestry preserved by the Spanish National Heritage Board and on Goya's description on the invoice to imagine what the painting was like. Three weary men stop to drink at a fountain surrounded by a thicket. One of them crouches down to drink from the spout whilst the other two await their turn.

Once again Tomlinson finds a sexual metaphor here, interpreting the fountain's spout as a phallic symbol.

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**ENLACES EXTERNOS**