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 / 01 Nov 2026
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

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

Tesoros de fuego: arcabucería madrileña en el siglo XVIII
Madrid 2007
nº 44

Goya en Madrid. Cartones para tapices 1775-1794
Museo Nacional del Prado Madrid 2014
p. 81

BIBLIOGRAFÍA

Tapices de Goya
SAMBRICIO, Valentín de
pp. 141, 149, 151, 261, cat. 48 y lám. 1
1946
Patrimonio Nacional

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 79, 97, cat. 270
1970
Office du livre

GUDIOL RICART, José
vol. I, pp. 269-270, cat. 228
t. I
1970
Polígrafa

L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 102, cat. 208
1974
Rizzoli

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. II, p. 43 y p. 57 (il.)
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Francisco de Goya, cartones y tapices
ARNAIZ, José Manuel
pp. 147, 297, cat. 52C
1987
Espasa Calpe
"Espasa Arte"

Francisco de Goya. Los cartones para tapices y los comienzos de su carrera en la corte de Madrid
TOMLINSON, Janis A.
pp. 225, 226 y p. 223 (il.)
1987
Cátedra

Goya. 250 Aniversario
LUNA, Juan J. (Comisario)
p. 324, cat. 44 y p. 127 (il.)
1996
Museo del Prado

Salas del Palacio Real de El Pardo para las que se tejieron tapices sobre cartones de Francisco de Goya: identificación de las habitaciones y ajuste de las obras de Goya en los alzados

"Ensayos de Arte Cátedra"

de las paredes
in HERRERO CARRETERO, Concha (curator, Tapices y cartones de Goya (catalogue of the exhibition organizated at the Palacio Real de Madrid, from may to june 1996)
SANCHO, José Luis
p. 164 (il.)
1996
Patrimonio Nacional, Goya 96, Lunwerg

Goya en Madrid. Cartones para tapices 1775-1794
MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)
p. 81
2014
Museo Nacional del Prado

www.museodelprado.es

ENLACES EXTERNOS