

# HUNTER LOADING HIS SHOTGUN (CAZADOR CARGANDO SU ESCOPETA)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: CARDBOARDS FOR TAPESTRIES: HUNTING SCENES (PAINTING AND DRAWINGS, 1775). DINING ROOM OF THE PRINCES OF ASTURIAS, EL ESCORIAL (4/9)



## DATOS GENERALES

CRONOLOGÍA

1775

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

289 x 90 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 / 14 Jun 2023

INVENTARIO

2 P00753

## HISTORIA

For the history of the whole series, see *Wild Boar Hunt*.

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). There it underwent some major changes at the hands of the restorer Jerónimo Seisdedos. It was in temporary storage at the Ministry of Education and Science from 1933 to 1989. Today it is back at the Prado Museum once more.

#### ANÁLISIS ARTÍSTICO

The hunter is accompanied by a dog lying at his feet. Two more hunters are talking behind him, and there is a grove of trees in the background. We do not know what the rest of the canvas looked like but the description that Goya himself made of the cartoon leads us to believe that it must have been largely as it is today, since he did not mention any additional elements. Despite this, on the tapestry the heads of two dogs sniffing the ground have been added, along with a tree behind them, which coincide in their composition with the right-hand section of another cartoon, *Hunter and his Dogs*, which is also a corner-piece made for the same royal dining hall. There exists a preparatory drawing for the hunter who is loading his shotgun, in which he is joined by another figure who appears in the cartoon *Hunter with Dogs*, which suggests that Goya made these studies from life and later included them in the two compositions.

#### CONSERVACIÓN

The poor state of conservation of the painting led the restorer at the Prado Museum, Jerónimo Seisdedos, to remove the band on the right-hand side of the canvas and to extend the left-hand side using a fragment taken from another cartoon, erroneously attributed to José del Castillo but actually by Matías Téllez. The result of splicing the two cartoons together is therefore a hybrid, in which only the right-hand half is the work of Goya.

#### EXPOSICIONES

**Francisco de Goya. IV Centenario de la capitalidad**  
organized by Ayuntamiento de Madrid and Dirección General de Bellas Artes at the Casón del Buen Retiro Madrid 1961  
consultant editor Valentín de Sambricio  
cat. 52

**Goya. 250 Aniversario**  
Museo Nacional del Prado Madrid 1996  
consultant editor Juan J. Luna.  
From March 29th to June 2nd 1996  
cat. 3

**Goya: Order and disorder**  
Museum of Fine Arts Boston 2014  
cat. 83

**Goya**  
Musée Jacquemart-André Paris 1961  
consultant editor Jean-Gabriel Domergue. From December 1961 to February 1962  
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. 3, sec. IV

Zaragoza 2017  
cat. 15

**Charles III and the Enlightenment**  
Palacio de Velázquez Madrid 1988  
exhibited also at the Palacio de Pedralbes, Barcelona, February-April, 1989, consultant editor M<sup>a</sup> Carmen Iglesias.  
cat. 127

**Goya en Madrid. Cartones para tapices 1775-1794**  
Museo Nacional del Prado Madrid 2014  
p. 83

#### BIBLIOGRAFÍA

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**Vie et ouvre de Francisco de**

GUDIOL RICART, José  
vol. I, p. 243, cat. 54

SAMBRICIO, Valentín de  
pp. 49, 60-59, 62, 190, cat. 4 y láms. 8  
1946  
Patrimonio Nacional

### **L'opera pittorica completa di Goya**

ANGELIS, Rita de  
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### **Francisco de Goya. Los cartones para tapices y los comienzos de su carrera en la corte de Madrid**

TOMLINSON, Janis A.  
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pp. 154-155  
2014  
Museum of Fine Arts Boston Publications

### **Goya**

GASSIER, Pierre y WILSON, Juliet  
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p. 281-282, cat. 3 y p. 69 (il.)  
1996  
Museo del Prado

MENA, Manuela B., MAURER, Gudrun and ALBARRÁN MARTÍN, Virginia  
p. 68  
2018  
Fundación bancaria "la Caixa" y Museo Nacional del Prado

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1970  
Polígrafa

### **Francisco de Goya, cartones y tapices**

ARNAIZ, José Manuel  
pp. 46, 50-55, 64, 235, cat. 4C y p. 51  
1987  
Espasa Calpe  
col. "Espasa Arte"

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

MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)  
pp. 82-87  
2014  
Museo Nacional del Prado

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#### **ENLACES EXTERNOS**