

# 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

262 x 71 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

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

## BIBLIOGRAFÍA

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

ARNAIZ, José Manuel

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

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Gudrun (comisarias)

p. 69

2014

Museo Nacional del Prado

