

# 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 Revolutionen. 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. Exhibited 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.  
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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  
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PALABRAS CLAVE

**CAZADOR FELIPE IV ESCOPETA SANGUINA COPIAS DE VELÁZQUEZ VELÁZQUEZ COPIA**

ENLACES EXTERNOS