

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

cat. 4

Charles III and the Enlightenment

Palacio de Velázquez Madrid 1988

exhibited also at the Palacio de Pedralbes, Barcelona, February-April, 1989, consultant editor M^a Carmen Iglesias.

cat. 127

Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996

consultant editor Juan J. Luna.
From March 29th to June 2nd 1996

cat. 3

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

Goya en Madrid. Cartones para tapices 1775-1794

Museo Nacional del Prado Madrid 2014

p. 83

Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat. 83

Zaragoza 2017

cat. 15

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pp. 74, 84, cat. 60
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Goya. 250 Aniversario

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pp. 82-87
2014
Museo Nacional del Prado

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
pp. 154-155
2014
Museum of Fine Arts Boston Publications

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

www.museodelprado.es

ENLACES EXTERNOS