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.

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ENLACES EXTERNOS