

THE FOUNTAIN

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: TAPESTRY CARTONS: POPULAR SUBJECTS (PAINTING, DRAWING AND SKETCHES, 1778-1780). ANTE-BEDROOM OF THE PRINCES OF ASTURIAS, PALACE OF EL PARDO (13/13)



DATOS GENERALES

CRONOLOGÍA

1779 - 1780

UBICACIÓN

Lost work

DIMENSIONES

200 x 75 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

FICHA: REALIZACIÓN/REVISIÓN

02 Dec 2009 / 14 Jun 2023

HISTORIA

See *The Blind Guitarist*.

This cartoon was delivered to the Royal Tapestry Factory on 24 January 1780, along with ten other cartoons, completing the decoration of the antechamber to the bedroom. These eleven tapestry cartoons - almost certain to have been made between 21 July 1779, when the artist delivered *A Stickball Game* and *The Swing*, and this delivery in January 1780 - were executed very rapidly. It is very likely that Goya was aware of the planned suspension of manufacturing work at the factory and was anxious to finish his commissions and receive his wages.

Around 1856 or 1857, the cartoon was moved from the Royal Tapestry Factory of Santa Bárbara to the Royal Palace in Madrid. In 1870, it was taken to the Prado Museum under orders given on 18 January and 9 February.

This painting does not appear even in the inventory carried out by Vicente López in 1834,

meaning that it disappeared in unknown circumstances before that date.

ANÁLISIS ARTÍSTICO

This piece was designed for the west wall of the antechamber to the bedroom, along with its companion, *The Dog*, now also lost.

Since the cartoon has disappeared, we must rely on the composition of the tapestry preserved by the Spanish National Heritage Board and on Goya's description on the invoice to imagine what the painting was like. Three weary men stop to drink at a fountain surrounded by a thicket. One of them crouches down to drink from the spout whilst the other two await their turn.

Once again Tomlinson finds a sexual metaphor here, interpreting the fountain's spout as a phallic symbol.

BIBLIOGRAFÍA

Tapices de Goya

SAMBRICIO, Valentín de
p. 235, cat. 32 y lám. 160
1946
Patrimonio Nacional

GUDIOL RICART, José
vol. I, p. 248, cat. 85
t. I
1970
Polígrafa

Francisco de Goya, cartones y tapices

ARNAIZ, José Manuel
pp. 106, 108, 277, cat. 36C y p. 107 (il)
1987
Espasa Calpe
col. "Espasa Arte"

L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier
vol. I, p. 82, cat. 23
1928-1950

L'opera pittorica completa di Goya

ANGELIS, Rita de
pp. 95-96, cat. 93
1974
Rizzoli

Francisco de Goya. Los cartones para tapices y los comienzos de su carrera en la corte de Madrid

TOMLINSON, Janis A.
pp. 144, 146 y p. 145 (il.)
1987
Cátedra
col. "Ensayos de Arte Cátedra"

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
pp. 76, 89, cat. 135
1970
Office du livre

Francisco de Goya, 4 vols.

CAMÓN AZNAR, José
vol. I, p. 114
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Salas del Palacio Real de El Pardo para las que se tejieron tapices sobre cartones de Francisco de Goya: identificación de las habitaciones y ajuste de las obras de Goya en los alzados de las paredes

in HERRERO CARRETERO, Concha (curator,
Tapices y cartones de Goya (catalogue of the
exhibition organized at the Palacio Real de
Madrid, from may to june 1996)
SANCHO, José Luis
p. 168 (il.)
1996
Patrimonio Nacional, Goya 96, Lunwerg

ENLACES EXTERNOS