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 / 07 Jul 2026
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 a 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
exhibitied also at the Palacio de Pedralbes, Barcelona, February-April, 1989, consultant editor Mª 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. 82-87
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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