# SHEPHERD PLAYING A DULZAINA (PASTOR TOCANDO LA DULZAINA)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: TAPESTRY CARTOONS: THE FOUR SEASONS (PAINTING AND SKETCHES, 1786-1787) (9/12)



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | 1786 - 1787 |
| UBICACIÓN | The Prado National Museum. Madrid, Madrid, Spain |
| DIMENSIONES | 130 x 134 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 / 14 Jun 2023 |
| INVENTARIO | 57 (P02895) |

**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

This, the companion piece to *Hunter beside a Spring*, shares the other work's compositional arrangement: a reclining male figure in the foreground, with an implement - in this case a musical instrument - in his hands. The two overdoor pieces would have hung on the same wall in the dining room and would have flanked the tapestry of *The Grape Harvest, or Autumn*.

Their relationship with this season is evident thanks to the use of ochre hues. 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.

#### EXPOSICIONES

*cat. 6*

**Tesoros del arte español**
Hemisfair'68 San Antonio 1968
*s/n*

**El arte de Goya**
Museo de Arte Occidental de Tokio Tokyo 1971
from 16th 1971 to January 23th 1972. Exhibited also at the Kyoto Municipal Museum of Art, January 29th to March 15th 1972.
*cat. 12*

**Goya. 250 Aniversario**
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
*cat. 45*

**Goya en Madrid. Cartones para tapices 1775-1794**
Museo Nacional del Prado Madrid 2014
*p. 195*

#### BIBLIOGRAFÍA


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GASSIER, Pierre y WILSON, Juliet
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**ENLACES EXTERNOS**