# FISHERMAN WITH HIS ROD (EL PESCADOR DE CAÑA)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: CARDBOARDS FOR TAPESTRIES: HUNTING SCENES (PAINTING AND DRAWINGS, 1775). DINING ROOM OF THE PRINCES OF ASTURIAS, EL ESCORIAL (7/9)



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | 1775 |
| UBICACIÓN | The Prado National Museum. Madrid, Madrid, Spain |
| DIMENSIONES | 289 x 110 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 | 315 (P05542) |

**HISTORIA**

For the history of the whole series, see *Wild Boar Hunt*.

In addition to the different attributions made in relation to this series of cartoons and the documentation of

Goya's authorship made by Sambricio, the work before us was also attributed to Zacarías González Velázquez by Vicente López in the inventory that he carried out in 1834 for Ferdinand VII's will.

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 (once again attributed to Francisco Bayeu). Between 1933 and 1989 it was in temporary storage in the Ministry of Education and Science. Today it is housed in the Prado Museum.

#### ANÁLISIS ARTÍSTICO

This cartoon depicts the only scene in the series that is not chiefly concerned with hunting. This time, we see a fisherman in the foreground, even though two hunters, shotguns in hand, once more appear behind him, along with two additional figures standing further back. It is possible to make out the outline of some bushes drawn over the top of this last pair of figures, which was probably added by the weavers since there is a tapestry in which the vegetation that is only sketched out here actually hides these two men completely. Sambricio suggests that the fisherman could be a self-portrait of Goya.

As with its companion piece, *Hunting Part*, some people have found in this painting traces of what would later define Goya's particular way of painting.

#### EXPOSICIONES

**De Tiépolo à Goya**
Galerie des Beaux-Arts Burdeos 1956
consultant editor Gilberte Martin-Méry. From May 7th to July 31st 1956
*cat. 110*

**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. 128*

**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. 3*

**Goya. 250 Aniversario**
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
*cat. 6*

**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. 5, sec. IV*

**Goya: Order and disorder**
Museum of Fine Arts Boston 2014
*cat. 82*

#### BIBLIOGRAFÍA


**Tapices de Goya**
SAMBRICIO, Valentín de
pp. 50, 55, 66, 195, cat. 7 y láms. 28-3
1946
Patrimonio Nacional

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
pp. 74, 85, cat. 66
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 244, cat. 59
t. I
1970
Polígrafa

**L'opera pittorica completa di Goya**
ANGELIS, Rita de
p. 92, cat. 53
1974
Rizzoli

**Francisco de Goya, 4 vols.**
CAMÓN AZNAR, José
vol. I, pp. 77-78
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

**Francisco de Goya, cartones y tapices**
ARNAIZ, José Manuel
pp. 44, 46, 57-58, 64, 240, cat. 7C y p.
1987
Espasa Calpe
"Espasa Arte"

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

**Goya. 250 Aniversario**
LUNA, Juan J. (Comisario)
p. 285-286, cat. 6 y p. 70 (il.)
1996

**Goya en Madrid. Cartones para tapices 1775-1794**
MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)

TOMLINSON, Janis A.
p. 43
1987
Cátedra
"Ensayos de Arte Cátedra"

**Goya: Order & Disorder**
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
pp. 154-155
2014
Museum of Fine Arts Boston Publications

Museo del Prado

www.museodelprado.es

p. 68
2014
Museo Nacional del Prado

## ENLACES EXTERNOS