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

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

Goya
Musée Jacquemart-André París 1961
consultant editor Jean-Gabriel Domergue. From December 1961 to February 1962
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. 5, sec. IV

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

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p. 92, cat. 53
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GASSIER, Pierre y WILSON, Juliet
pp. 74, 85, cat. 66
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Francisco de Goya. Los cartones para tapices y los comienzos de su carrera en la corte de Madrid
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Goya en Madrid. Cartones para tapices 1775-1794
MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)
p. 68
2014
Museo Nacional del Prado

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

www.museodelprado.es

ENLACES EXTERNOS