DUEL WITH CUDGELS (DUELO A GARRATAZOS)

CLASIFICACIÓN: MURAL

SERIE: BLACK PAINTINGS (WALL PAINTING AND SKETCHES, CA.1820-1823) (9/14)

DATOS GENERALES

CRONOLOGÍA	Ca. 1820 - 1823
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	125 x 261 cm
TÉCNICA Y SOPORTE	Oil painting on plaster transferred to canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	27 Oct 2010 / 04 Mar 2024
INVENTARIO	400 (P00758)

HISTORIA

See *Leocadia*.

Brugada named this work Two Strangers, and Yriarte identified the main figures as provincial characters, calling them cowherds from Galicia: he understood the word "strangers" to mean from outside Madrid, from one of the furthest away corners of the peninsula. There are several slight variations on this title. The first is the most descriptive: *Two Men Fighting with Cudgels (Dos hombres riñendo a garrotazos)*. This title was later shortened to *Fight with Cudgels (Riña a garrotazos)*, and (possibly due to Salas' influence) *Duel with Cudgels (Duelo a garrotazos)*.

ANÁLISIS ARTÍSTICO

This painting was located on the left-hand wall of the first floor of the house following *The Fates (Las Parcas)*. The scene features two large-scale, almost monumental figures. The two men are shown at nightfall, trapped knee-deep in the ground, fighting with cudgels. The man

on the left - who seems to be the stronger of the two - has blood on his face and chest, while the other raises his left arm to protect his face from his adversary's blow.

The figures are dressed according to Goya's times, their clothing contrasting with the blood that spurts from their injuries. The background is once more a landscape, with a hill that rises up on the right-hand side of the scene. It is striking that there are no fantasy elements to this painting, in contrast to the other murals located in the house.

Recent x-ray studies of the work and their comparison with photographs taken in the 19th century have revealed substantial changes in the scene followed its removal from the wall. The men were not originally buried in earth up to their knees; rather, as Yriarte described, they were shown on their feet in a meadow full of grass.

The first interpretations of the scene generally related it to the rural setting and brutal habits of country people.

The most common reading of the work makes reference to fights between brothers with allusions to Greek mythology, framed in the political context of Spain at the time the painting was produced.

CONSERVACIÓN

Martínez Cubells also restored this work.

EXPOSICIONES

Pinturas Negras en la Exposición Universal de París
Palacio del Trocadero París 1878
from may 20th to November 10th 1878

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 164

BIBLIOGRAFÍA

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GUDIOL RICART, José
vol. I, p.379, cat. 709
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Goya's Black Paintings: Truth and Reason in Light and Liberty
MULLER, Priscilla
p. 94-101
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Goya. 250 Aniversario
LUNA, Juan J. (Comisario)
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Las pinturas negras de Goya, Alcobendas
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Las Pinturas Negras de Goya
JUNQUERA, Paulina
p. 81
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ENLACES EXTERNOS