

FRIAR PEDRO CLUBS EL MARAGATO WITH THE BUTT OF HIS GUN (FRAY PEDRO DE ZALDIVIA GOLPEA AL “MARAGATO” CON LA CULATA DEL FUSIL)

CLASIFICACIÓN: EASEL PAINTING. ALLEGORY, MYTHOLOGY, HISTORY

SERIE: CAPTURE OF THE BANDIT MARAGATO (PAINTING, 1806 - 1807) (4/6)



DATOS GENERALES

CRONOLOGÍA

1806 - 1807

UBICACIÓN

The Art Institute of Chicago, Chicago, United States

DIMENSIONES

29.2 x 38.5 cm

TÉCNICA Y SOPORTE

Oil on wood panel

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

The Art Institute of Chicago

FICHA: REALIZACIÓN/REVISIÓN

02 Mar 2010 / 14 Jun 2023

INVENTARIO

46 (1990. 558)

HISTORIA

See *El Maragato Threatens Friar Pedro de Zaldivia with his Gun*.

ANÁLISIS ARTÍSTICO

For a complete history of the bandit and an artistic analysis of the whole series *El Maragato Threatens Friar Pedro de Zaldivia with his Gun*.

The fourth episode in the cycle depicts the start of El Maragato's defeat. When the bandit tries to fetch the rifles from the horse, Friar Pedro turns the gun around and prepares to hit his enemy with the butt. The bandit has fallen to the floor, and looks up with fear at Friar Pedro, whose face reflects the doubt and inner conflict of one who is not entirely convinced of his actions. In the end, the monk on reflection decides not to hit the villain but the horse, which bolts in fright.

It has been pointed out that the friar's pose is inspired by classical depictions of Hercules beating wild animals. This is the moment which best describes the combination of Friar Pedro's humility on his arrival to the house taken over by the bandit, and God's fury which he carries inside, and which serves to help him capture the criminal, according to the leaflet. The fear in the face of El Maragato is inspired by the physiognomy of the Italian affetti which Spanish students learned in Rome. One of these was Velázquez, whose blacksmith in the painting *Forge of the Vulcan* (Prado Museum, Madrid) may have inspired Goya's portrayal of the frightened villain.

EXPOSICIONES

Spanish Paintings from El Greco to Goya

The Metropolitan Museum of Art New York 1928

consultant editor Bryson Borroughs. From February 17th to April 1st 1928
cat. 10

The art of Goya. Paintings, drawings and prints

The Art Institute of Chicago Chicago 1941

from January 30th to March 2nd 1941
cat. 74

Goya. El Capricho y la Invención. Cuadros de gabinete, bocetos y miniaturas

Museo Nacional del Prado Madrid 1993

from November 18th 1993 to February 15th 1994. Exhibited also at the Royal Academy of Arts, London, March 18th to June 12th 1994 and The Art Institute of Chicago, Chicago, July 16th to October 16th 1994, consultant editors Manuela B. Mena Marqués and Juliet Wilson-Bareau
cat. 87

Goya: Prophet der Moderne

Alte Nationalgalerie Berlin 2005

from July 13th to October 3th 2005. Exhibited also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
cat. 89

Goya en tiempos de guerra

Museo Nacional del Prado Madrid 2008

consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
cat. 47

BIBLIOGRAFÍA

Noticia exacta de todo lo executado por Pedro Piñero, alias el Maragato, desde que se escapó de presidio, hasta que fue preso y herido por el Padre Fray Pedro de Valdivia, religioso lego de la Orden de San Pedro de Alcántara [Madrid, 1806]

L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier
vol. I, p. 247, cat. 218
1928-1950

Cómo vivía Goya

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SÁNCHEZ CANTÓN. Francisco Javier
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XIX, 73
1946

1806

reimp. Imprenta de la calle de la Cintería

Goya's source for the Maragato series

Gazette des Beaux-Arts
SHERMAN FONT, Eleanor
pp. 298-304
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L'opera pittorica completa di Goya

ANGELIS, Rita de
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MENA MARQUÉS, Manuela B.
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Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
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Francisco de Goya, 4 vols.

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GUDIOL RICART, José
vol. I, p. 331, cat. 514
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MENA, Manuela B. y WILSON-BAREAU, Juliet
(comisarias)
pp. 292-293, 376, cat. 87 y p. 297 (il.)
1993
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ENLACES EXTERNOS