REDBEARD (BARBARROJA)

CLASIFICACIÓN: PRINTS

SERIE: COPIES OF VELÁZQUEZ (PRINTS AND DRAWINGS, 1778-1785) (13/17)

DATOS GENERALES

CRONOLOGÍA	1780 - 1785
DIMENSIONES	280 x 165 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta, buril y ruleta
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	11 Nov 2010 / 31 May 2023
INVENTARIO	836 225

INSCRIPCIONES

Pintura de Velazquez del tamaño natur.l en el R.l Palacio de Madrid; Dib.o y grab.o p.r F. Goya Pintor. (*"Painting by Velázquez, life size, in the Royal Palace of Madrid; Drawn and etched by Francisco Goya, Painter."* at the bottom of the etching).

HISTORIA

See *Philip III*.

For this etching, Goya made several state proofs, the first of them before applying the aquatint, roulette and burin. This proof has a piece of paper affixed to it with lines traced in ink and a handwritten note in black ink: Velázquez painting; Goya; only 2 or 3 proofs of this print exist before the mezzotint [aquatint]. It is cut off inside the imprint left by the plate.

The second state proof includes the work done using the roulette and burin. Stamped on the reverse is *The Buffoon Don Juan de Austria*. This proof came from the Valentín Carderera Collection. The third state proof was made in aquatint, before the burin and the lettering. Barbarroxa appears, written in ink.

The first edition of this print was made in black ink; the second in greyish-sepia ink; and the third in dark greyish-brown ink. Handwritten on this third-edition print, in the lower right-hand corner, we see the word Merelo.

There exists a *preparatory drawing* for this etching in the Hamburger Kunsthalle.

ANÁLISIS ARTÍSTICO

Velázquez's *The Buffoon Barbarossa, Don Cristóbal de Castañeda y Pernia* (Prado Museum, Madrid) dates from around 1636, although it was never finished. Camón Aznar distinguishes two phases in the realization of this painting, explaining that it may have been started between 1623 and 1624 and continued between 1648 and 1653. Don Cristóbal de Castañeda was one of the buffoons of the royal court of Philip IV. He was known for his eccentric behaviour, boastful character and lack of manners. The painting shows him dressed in what must have appeared to him to be the costume of a Turk, since he was supposed to be dressed as the pirate admiral Khair-ed-Din, otherwise known as Barbarossa.

Goya has accurately copied Velázquez's painting. In his print, the pale-toned figure stands out sharply against the dark background. He has faithfully captured the fiery expression and irascible gaze that characterize this character. Although it is true that Goya displays greater skill in this etching than in some of the others from this same series, it should be noted that this canvas by Velázquez, simpler than many of his others, would have been easier to transfer to a metal etching plate. The folds in the fabrics are large and uncomplicated and the only point of reference in the background to contend with is the shadow of the figure.

CONSERVACIÓN

The etching plate is conserved in the National Chalcography Museum (cat. 164). It came from the Fondo de Recuperación of 1948 (body created to recover works of art taken out of Spain during the Civil War)

EXPOSICIONES

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 202

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 89a

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 14
1918
Blass S.A.

Alcuni stati inediti delle copie di Velázquez incise da Goya
Emporium
CRISPOLTI, Enrico
pp. 255-256
CXXVIII, 768
1958

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 12
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 99
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 54
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Goya. In the Norton Simon Museum
WILSON BAREAU, Juliet
p. 33
2016
Norton Simon Museum

ENLACES EXTERNOS