

FRIAR PEDRO PUSHES EL MARAGATO'S GUN ASIDE (FRAY PEDRO DE ZALDIVIA DESVÍA EL ARMA DEL "MARAGATO")

CLASIFICACIÓN: EASEL PAINTING. ALLEGORY, MYTHOLOGY, HISTORY

SERIE: CAPTURE OF THE BANDIT MARAGATO (PAINTING, 1806 - 1807) (2/6)



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, see *El Maragato*

Threatens Friar Pedro de Zaldivia with his Gun.

The second scene narrates one of the most critical moments of the encounter between El Maragato and Friar Pedro. The bandit, having imprisoned the rest of the house's inhabitants in one room, wants to take the chief guard's shoes, since his are broken. In an attempt to control the situation the monk offers him the shoes he carries in his saddlebag, using this excuse to get out of the room where he has been imprisoned. In this painting we see how Friar Pedro holds out the shoes to the bandit's left hand with the aim of surprising the bandit and diverting the firearm he is pointing at him.

The setting is the same as the previous one, with the difference that the captives are no longer peering from the doorway, having moved away from the dangerous confrontation.

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. 8

The art of Goya. Paintings, drawings and prints

The Art Institute of Chicago Chicago 1941
from January 30th to March 2nd
1941

cat. 72

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-
Bureau

cat. 85

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]

1806

reimp. Imprenta de la calle de la Cintería

L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier
vol. I, p. 245, cat. 216
1928-1950

Cómo vivía Goya

Archivo Español del Arte
SÁNCHEZ CANTÓN. Francisco Javier
p. 86, 106
XIX, 73
1946

Goya's source for the Maragato series

Gazette des Beaux-Arts
SHERMAN FONT, Eleanor
pp. 298-304
LII
1958

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
pp. 156-157, 201, 374, cat. 865
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 331, cat. 512
t. I
1970
Polígrafa

L'opera pittorica completa di Goya

ANGELIS, Rita de
p. 120, cat. 457
1974
Rizzoli

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas

MENA, Manuela B. y WILSON-BAREAU, Juliet
(comisarias)
pp. 292-293, 376, cat. 85 y p. 295 (il.)
1993
Museo del Prado

Francisco de Goya, 4 vols.

CAMÓN AZNAR, José
vol. III, p. 155 y p. 201 (il.)
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

