

A PROCESSION OF FLAGELLANTS (PROCESIÓN DE DISCIPLINANTES)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: CABINET PAINTINGS BY GARCÍA DE LA PRADA (PAINTING, CA. 1814-1816) (3/5)



DATOS GENERALES

CRONOLOGÍA

Ca. 1814 - 1816

UBICACIÓN

Royal Academy of Fine Arts of San Fernando.
Madrid, Madrid, Spain

DIMENSIONES

46 x 73 cm

TÉCNICA Y SOPORTE

Oil on wood panel

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

Royal Academy of Fine Arts of San Fernando

FICHA: REALIZACIÓN/REVISIÓN

27 Apr 2010 / 15 Jun 2023

INVENTARIO

327 (674)

HISTORIA

See *The Madhouse*.

ANÁLISIS ARTÍSTICO

For a history of the whole series, see *The Madhouse*.

As in the case of the event represented in the painting *The Bullfight*, processions of flagellants were also banned in Spain following the return of Ferdinand VII in 1815. In spite of

this, religious fanaticism and fervour amongst the population continued, as did the penitent tradition. Goya saw these processions as another manifestation of the irrationality of the people, and he represents the scene with all the rawness and realism which he knew just how to capture.

The procession which Goya depicts here seems to be taking place in a large city, as indicated by the presence of the bailiff in his white wig who tries to maintain order. As viewers we are placed in the position of spectators in the public, and we have a perfect view of the flagellants who, bare-chested and barefoot, their heads covered with white hoods, lash themselves until blood springs forth, staining their white clothing. These figures are interspersed with others dressed in black from head to toe with black conical caps or corozas who play the trumpet while others castigate themselves by carrying heavy blocks of wood on their shoulders. The religious figures carried in the procession appear on the left-hand side, led by the Virgin of Solitude, and followed by a Christ on the road to Calvary and a crucifixion. The poses of the veiled women who kneel before the Virgin express devotion, and all those present are humbled by the sight of the penitents and their pain except for one person, who, like the woman who meets the viewer's gaze in *The Bullfight*, looks at us from the crowd, raising her head above the white caps with an eloquent expression of horror.

EXPOSICIONES

Goya 1900

Ministerio de Instrucción Pública and Bellas Artes Madrid 1900

consultant editors Aureliano de Beruete, Alejandro Ferrant, Marqués de Pidal and Ricardo Velázquez. May 1900

cat. 13

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. 96

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. 120

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. 129

Goya

Basle 2021

p. 307

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols

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vol. I, p. 243, cat. 214
1928-1950

Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

pp. 256, 266, cat. 967
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GUDIOL RICART, José

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Polígrafa

L'opera pittorica completa di Goya

ANGELIS, Rita de

p. 127, cat. 556

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Francisco de Goya, 4 vols.

CAMÓN AZNAR, José

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1980-1982

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MENA, Manuela B. y WILSON-BAREAU, Juliet

(comisarias)

pp. 314-320, 378-379, cat. 96 y p. 317 (1993)

Museo del Prado

Goya en tiempos de guerra

MENA MARQUÉS, Manuela B.

<http://rabasf.insde.es>

pp. 379-380, 384-386, cat. 129 y p. 385
2008
Museo Nacional del Prado

ENLACES EXTERNOS