

THE INJURED MASON (EL ALBAÑIL HERIDO) (SKETCH)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: TAPESTRY CARTOONS: THE FOUR SEASONS (PAINTING AND SKETCHES, 1786-1787) (5B/12)



DATOS GENERALES

CRONOLOGÍA

1786

UBICACIÓN

The Prado National Museum. Madrid, Madrid,
Spain

DIMENSIONES

35 x 15 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

13 Dec 2009 / 13 Jun 2023

INVENTARIO

223 (P02782)

HISTORIA

Sketch for the tapestry cartoon *The Injured Mason*.

This sketch was made by Goya in autumn 1786, to be shown to the king for his approval. This

meeting probably took place on 1 May 1787, the date recorded for the payment of a carriage to take the artist to the palace of El Escorial so that he might show the king "the sketches for the dining-room piece for El Pardo".

The artist may have kept the sketch himself, which was later to appear in the collection of the Duke and Duchess of Osuna. However, it does not appear in the payment order of 1799 for the sketches made by Goya and sold to the Duke and Duchess a year earlier, and as such we can deduce that it may have been given as a gift at some undetermined subsequent date. In 1896, at the time of the bankruptcy of the ducal household, the executive bondholder board put the painting on sale and it was bought for the sum of 2,500 pesetas by Pedro Fernández Durán, who donated it to the Prado Museum in 1930, expressing his desire to have a room in the museum named after him.

ANÁLISIS ARTÍSTICO

This sketch has acquired its own reputation, quite separate from that of the finished work for which it served as a preparatory work, and the differences in intention that differentiate one work from the other are fundamental. For this reason, it is also referred to as a "first concept" rather than a sketch.

The piece is executed with quick, energetic brushstrokes. Particularly interesting is the fact that, even though this is a comical scene, blood stains appear on the shirt of the drunken man whilst in the finished cartoon they have disappeared, when it is then that the man is supposedly injured. It is clear that the change in the expressions was entirely intentional.

CONSERVACIÓN

The work was restored and cleaned in 1993.

EXPOSICIONES

Exposición y venta de los cuadros, esculturas, grabados y otros objetos artísticos de la Casa Duca

Palacio de la Industria y de las Artes Madrid 1896

1896

cat. 82

Malerei aus erster Hand von Tintoretto bis Goya

Museum Boymans Van Beuningen Rotterdam 1983

from December 10th 1983 to January 30th 1984. Exhibited also at Herzog Anton Ulrich-Museum, Braunschweig, February 11th to April 1st 1984.

cat. 284

De El Greco a Goya

Palacio de Bellas Artes Mexico D.F. 1978

November-December 1978

cat. 34

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

p. 24

Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)

Hamburger Kunsthalle Hamburg 1980

cat. 284

Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996

consultant editor Juan J. Luna. From March 29th to June 2nd 1996

cat. 39

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

Goya y el Mundo Moderno

Museo de Zaragoza Zaragoza 2008

organized by the Fundación Goya en Aragón at the Museo de Zaragoza, consultant editors

Valeriano Bozal and Concepción Lomba Serrano. From

Goya e il Mondo Moderno

Palazzo Reale Milan 2010

organized by SEACEX, Palazzo Reale and Fundación Goya en Aragón, consultant editors Valeriano Bozal and Concepción Lomba Serrano. From March

January and June 2000, Consultant
editor Manuela B. Mena
Marqués

cat. 15

LOMBA SERRANO, FLORENTINO
December 18th 2008 to March
22nd 2009

cat. 24

17th to June 27th 2010

cat. 21

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier
vol. I, p. 186, cat. 145
1928-1950

GUDIOL RICART, José
vol. I, p. 269, cat. 224
t. I
1970
Polígrafa

Diplomatario

GOYA Y LUCIENTES, Francisco de
p. 280, nº 126
1981
Institución Fernando el Católico

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

MENA, Manuela B. y WILSON-BAREAU, Juliet
(comisarias)
p. 170, cat. 24 y p. 171 (il.)
1993
Museo del Prado

Tapices de Goya

SAMBRICIO, Valentín de
pp. 147, 148, 255, cat. 44ª y lám. 159
1946
Patrimonio Nacional

L'opera pittorica completa di Goya

ANGELIS, Rita de
p. 102, cat. 202
1974
Rizzoli

Francisco de Goya, cartones y tapices

ARNAIZ, José Manuel
pp. 142, 144, 147, 184, cat. 48B y p. 14
1987
Espasa Calpe
col. "Espasa Arte"

Goya. 250 Aniversario

LUNA, Juan J. (Comisario)
p. 319, cat. 39 y p. 120 (il.)
1996
Museo del Prado

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
pp. 79, 97, cat. 260
1970
Office du livre

Francisco de Goya, 4 vols.

CAMÓN AZNAR, José
vol. II, p. 43
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Francisco de Goya. Los cartones para tapices y los comienzos de su carrera en la corte de Madrid

TOMLINSON, Janis A.
p. 229 y p. 230 (il.)
1987
Cátedra
col. "Ensayos de Arte Cátedra"

www.museodelprado.es

ENLACES EXTERNOS