RIPPING OF THE ROGUE WITH SPEARS, CRESCENT MOONS, BANDERILLAS AND OTHER WEAPONS (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (12B/46)

DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 181
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	187 x 312 mm
TÉCNICA Y SOPORTE	Sanguine on laid paper
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	01 Oct 2021 / 22 Jun 2023
INVENTARIO	2011 (D4295)

INSCRIPCIONES

28 (in pencil, lower left corner)

Graveur Almand / Luca [illegible] (on the reverse, in pencil)

HISTORIA

See *How the ancient Spaniards hunted bulls on horseback in the countryside.*

This preparatory drawing passed by inheritance in 1828 to Javier Goya, the painter's son, and in 1854 to Mariano Goya y Goicoechea, the artist's grandson. It was subsequently owned by Valentín Carderera (ca.

1861) and Mariano Carderera (1880). In 1886 it was acquired from Mariano Carderera, along with many other drawings by Goya, including almost all the preparatory studies for the *Bullfight*, by the Directorate General of Public Instruction, and was assigned to the Prado Museum, where it entered on 12 November 1886.

ANÁLISIS ARTÍSTICO

See *How the ancient Spaniards hunted bulls on horseback in the countryside.*

Preparatory drawing of the print *Ripping of the rogue with spears, crescent moons, banderillas and other weapons.* If we compare the drawing with the final engraving, we can see how Goya initially chose to introduce a large number of characters into the scene, especially in the background, and then to eliminate them and leave only those he considered most relevant from a plastic point of view and to adequately reflect the intended meaning or intention, emphasising the essentials.

For Gassier, Goya's intention is very clear: he wanted to impress the viewer. Here there is only one figure on the ground, face down, probably wounded by the bull, standing upright in defiance, although in the engraving his coat will be darker. All the people crowding the scene are trying to finish killing the bull, who had previously been wounded by a "gentleman in the arena" who did not manage to finish him off, a task that is reserved for the scoundrels.

EXPOSICIONES

Goya. Drawings, Etchings and Lithographs
Goya. Drawings London 1954
from June 12th to July 25th 1954
cat. 66

cat. 47

Brussels 1985

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. 145

Madrid 2019
cat. 217

Melbourne 2021

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pp. 177-216, espec. pp. 192-193
XIX (75)
1946

SÁNCHEZ CANTÓN. Francisco Javier
n. 164
1954
Museo del Prado

LAFUENTE FERRARI, Enrique
p. 76
1963
Le Club Français du Livre

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 277, cat. 1175
1970
Office du livre

LAFUENTE FERRARI, Enrique
p.13-14
1974

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 358-359, cat. 254
1975
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MATILLA, José Manuel y MEDRANO, José Miguel
pp. 60-61
2001
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MATILLA, José Manuel y MENA, Manuela B. (comisarios)
p. 324, cat. 217
2019
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PALABRAS CLAVE

TOROS LANZA LANCEAR DESJARRETAR ARMA BLANCA ACOSAR MATAR CANALLA BAJA ESTOFA VIOLENCIA BARBARIE

ENLACES EXTERNOS