TWO GROUPS OF BULLFIGHTERS BEING RUN OVER AT ONCE BY A SINGLE BULL (PREPARATORY DRAWING 1).

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS, 1814-1816) (32B/46)



DATOS GENERALES CRONOLOGÍA UBICACIÓN

DIMENSIONES
TÉCNICA Y SOPORTE
RECONOCIMIENTO DE LA AUTORÍA DE GOYA
TITULAR
FICHA: REALIZACIÓN/REVISIÓN
INVENTARIO

INSCRIPCIONES

6 (in pencil, lower left-hand corner)

Ca. 1814 - 1816

The Prado National Museum. Madrid, Madrid, Spain

191 x 294 mm

Documented work El Prado National Museum 03 Oct 2021 / 22 Jun 2023 2069 (D4317)

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.

First of the two preparatory drawings for the print Two groups of bullfighters being run over at once by a single bull. The present preparatory study, which focuses exclusively on the central group of the future print, is characterised by its great precision and detail. In it we see the bull charging a horse with the picador on top of it, who is thrusting his pike into the bull's neck. Between the two contenders, contrasting in their posture and lighting - the horse receives more light than the bull - a fierce fight is taking place. Behind the two fighting animals we can see a series of figures, probably labourers, who are trying to separate the bull from the horse, as the bull has a piton stuck in the equine's belly. In the corner on the left, in the foreground, another picador's horse is lying on the ground with its guts spilled after a previous attack by the bull. In the background, the barrier is indicated in summary form, unlike what Goya would do in the second preparatory drawing and in the definitive engraving.

On the back of the sheet there is a slight hint of a horse in sanguine and traces of sanguine in contact with other drawings.

EXPOSICIONES

cat. 193-195

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 - 1981)

Hamburger Kunsthalle Hamburg 1980

Goya: toros y toreros Espace Van Gogh Arles 1990

displayed also at Academia de Bellas Artes de San Fernando, Madrid, consultant editor Pierre Gassier.

cat. 36-37

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. 157

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LAFUENTE FERRARI, Enrique Le Club Français du Livre

The Changing image: Prints by Francisco Goya

SAYRE, Eleanor pp. 241-243, cat. 193-195 Museum of Fine Arts

pp. 437-439, cat. 157-158

MATILLA, José Manuel

SÁNCHEZ CANTÓN. Francisco Javier cat. 183 Museo del Prado

Vie et ouvre de Francisco de Goya GASSIER, Pierre y WILSON, Juliet

p. 280, cat. 1216 1970 Office du livre

Dibuios de Gova. 2 vols

GASSIER, Pierre pp. 400-401, cat. 275 Noguer

GLENDINNING, Nigel pp. 120-127 1961

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MATILLA, José Manuel y MEDRANO, José Miguel pp. 95-97 2001 Museo Nacional del Prado

PALABRAS CLAVE

TRAGEDIA MUERTE VIOLENCIA LUCHA PEÓN CUADRILLA PICA PICADOR BARRERA RUEDO TOREO TOROS

ENLACES EXTERNOS