CID CAMPEADOR SPEARING ANOTHER BULL

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (11/46)



DATOS GENERALES

CRONOLOGÍA	1814 - 1816
DIMENSIONES	249 x 351 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	01 Oct 2021 / 22 Jun 2023
INVENTARIO	964 -

INSCRIPCIONES

11 (print, upper right-hand corner)

Goya (vertical, printed, lower right corner)

HISTORIA

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

A state proof, made before the aquatint was applied, has been preserved.

The copperplate is conserved in the National Chalcography (no. 344) and has *The death of Pepe Hillo (Bullfighting E)* engraved on the reverse.

ANÁLISIS ARTÍSTICO

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

Another scene from the history of bullfighting, in this case the bullfighting of historical figures. We see Cid, mounted on his horse, thrusting his lance into the bull, which is pierced by the spear, the tip of which is sticking out from under the animal. In this case, as in the preceding print, the scene is not located in a specific place either, as no clues are given as to where it might take place. The work belongs to the subgroup devoted to the origins and chivalrous nature of bullfighting on horseback (nos. 9-11 and 13).

It has been pointed out that the Cid's costume is anachronistic, and it has generally been concluded that Goya's aim was to relate the event from his personal point of view, not to present the facts in an absolutely truthful manner. In relation to this, it is known that in the royal functions in the Plaza Mayor in Madrid, the bullfighters used to dress in old-fashioned costumes and that for the spectators these old-fashioned costumes were considered to be the authentic costumes of the knights.

This and the other two scenes of chivalrous horsemen with which it forms a subgroup, *Charles V lancing a bull in the bullring in Valladolid* and *A Spanish knight in the bullring breaking small lances without the help of the pimps,* are notable for their movement, each of them having been depicted from a different point of view.

Due to its composition and subject matter, the print is also related to another in the series, *The spirited Moor Gazul is the first to lance bulls in rule,* although here Cid is depicted as a more skilled knight than the Moor Gazul, as he holds the lance with only one hand and not with two as the Moor Gazul does.

There are two preparatory drawings of the present print, also entitled *Cid Campeador lancing another bull,* one of which has the scene depicted in the opposite direction to what will eventually be done in the engraving.

Ceán Bermúdez had placed the print after the six dedicated to the Moors and before number 10, which deals with Charles V. However, Goya did not accept this and decided to leave it in the position and order he had initially fixed, although this made the series incoherent from a chronological point of view, as the Cid was a character who came much earlier in time than Charles V.

CONSERVACIÓN

The bottom of the copper plate has suffered a great deal of damage, although the part of the bull has been well preserved, where the burnisher's work can be seen.

EXPOSICIONES

Grabados y dibujos de Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1946
catalogue Elena Páez Ríos

Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte
Biblioteca Nacional Madrid 1978
May - June 1978

Grabados de Goya: colección propiedad de la Biblioteca Nacional, que se conserva en su Gabinete de
Casa de la Amistad de Moscú Moscow 1979
exhibition displayed from January 18th to 31st 1979

1984

Madrid 1987

Madrid 1990

Goya grabador
Fundación Juan March Madrid 1994
consultant editors Alfonso E. Pérez Sánchez and Julián Gállego, from January 14th to March 20th 1994

Goya grabador
Museo del Grabado Español Contemporáneo Marbella 1996
from March 8th to May 5th 1996

Zaragoza 1996

Schlaf der Vernunft. Original

Madrid 2002

Madrid 2002

radierungen von Francisco de Goya
Munich 2000

Bilbao 2012

Zaragoza 2017

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 27

BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique
pp. 177-216, espec. pp. 185 y 192
XIX (75)
1946

HARRIS, Tomás
vol. II, 1964, p. 325, cat. 214
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 277, cat. 1171
1970
Office du livre

Goya, toros y toreros
GASSIER, Pierre
p. 94, cat. 25
1990
Ministerio de Cultura, Comunidad de Madrid

MARTÍNEZ-NOVILLO, Álvaro
pp. 30 y 39
1992
Caser-Turner

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 331
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 58-60
2001
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 105
2013
Pinacoteca de París

Goya. In the Norton Simon Museum
WILSON BAREAU, Juliet
pp. 186-201
2016
Norton Simon Museum

PALABRAS CLAVE

LANCEAR LANZA EL CID CABALLERESCO CABALLERO CABALLO TOREO A CABALLO TOREO TOROS

ENLACES EXTERNOS