SECOND OF MAY 1808 (EL DOS DE MAYO DE 1808) (SKETCH 1)

CLASIFICACIÓN: EASEL PAINTING. ALLEGORY, MYTHOLOGY, HISTORY

SERIE: MAY 2ND AND 3RD (PAINTING AND SKETCHES, 1814) (2/4)

DATOS GENERALES

CRONOLOGÍA	Ca. 1814
UBICACIÓN	Museo Goya. Colección Ibercaja, Zaragoza, Spain
DIMENSIONES	24 x 32 cm
TÉCNICA Y SOPORTE	Oil on paper laid down on panel
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Ibercaja Collection
FICHA: REALIZACIÓN/REVISIÓN	17 Mar 2010 / 14 Jun 2023
INVENTARIO	113 (1174)

INSCRIPCIONES

Goya (ángulo inferior izquierdo).

HISTORIA

This is a sketch for the painting *Second of May 1808*. It has been known about since Yriarte mentioned it in his book on Goya. There is also a second surviving sketch for the same painting.

The work belonged to Valentín Carderera from Huesca, as indicated in the inventory of paintings in his collection, which mentions this original sketch by Goya in a gilded frame, valued at 1,200 *reales de vellón* (copper reales). On his death in 1880, it moved to the collection of the Duke and Duchess of Villahermosa, having first been installed in the Villahermosa Palace in Madrid and later in the Ducal Palace at Pedrola in Zaragoza. In March 1996 it was acquired for the Ibercaja Collection along with *Masked Dance*.

ANÁLISIS ARTÍSTICO

In this first sketch Goya focused on the figures in the foreground, leaving those of the middle ground and the buildings in the background very roughly sketched and in the shadows. The outlines are created with strong black marks, and the colours used are vivid, less toned down than in the definitive work. Some of the hues used here are also different. The blue trousers of the Valencian figure who leaps at the enemy's horse on the left-hand side of the composition is swapped for the white of the sash in the final version, making it less striking. The change means that the painter makes the red of the Mameluke's trousers the focus of the viewer's attention.

There are other alterations, such as the position of the head of the dead soldier on the left, which is portrayed in a much more gruesome way in the canvas, since he no longer wears a hat, and is placed with his face towards us so that we can see his lifeless face and his slit throat. The other changes made favour the realism and the stark brutality of the scene, meaning that the final piece is an impressive, shocking testimony, the poses and gestures of the figures made more furious and threatening.

The support is unusual, a way round the scarcity of materials - and in particular, canvas - suffered by the artist during the war years. Eighteen works on panel by Goya are preserved from this period, and some of these have been found to have underlying paintings. Goya also had to reuse canvasses to get by, as revealed by x-rays carried out of some pieces.

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. 74

Austellung. Francisco de Goya
Galería Paul Cassirer Berlin 1907

Pinturas de Goya
Museo Nacional del Prado Madrid 1928
consultant editor Fernando Álvarez de Sotomayor. From Apri to -May 1928
cat. 55

Exposición de bocetos para pinturas y esculturas (Siglos XVI-XIX)
Sociedad Española de Amigos del Arte Madrid 1949
cat. 82

Goya
Festival Internacional de Granada, Palacio de Carlos V Granada 1955
consultant editor Enrique Lafuente Ferrari
cat. 110

Francisco de Goya. IV Centenario de la capitalidad
organized by Ayuntamiento de Madrid and Dirección General de Bellas Artes at the Casón del Buen Retiro Madrid 1961
consultant editor Valentín de Sambricio
cat. II

Goya
Koninklijk Kabinet van Schilderijen Mauritshuis The Hauge 1970
organized by Ministerio de Estado y Asuntos Culturales and Réunion des Musées Nationaux, July 4th to September 13th 1970. Exhibited also at the Musée de l'Orangerie des Tuileries, Paris,

October 25th to December 7th 1970. consultant editors

Goya en las colecciones madrileñas
Museo Nacional del Prado Madrid 1983
consultant editor Enrique Lafuente Ferrari. From April 19th to June 20th 1983
cat. 40

Goya
Koninklijke Musea Voor Schone Kunsten Van België Brussels 1985
consultant editor Luis González Seara. From October 26th to December 22nd 1985
cat. 34

1970, consultant editors Jeannine Baticle and A. B. de Vries
cat. 44

Realidad e imagen. Goya 1746 – 1828
Museo de Zaragoza Zaragoza 1996
consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996
cat. 59

De Goya al cambio de siglo (1800-1920). Pintura española y europea en la Colección Ibercaja
Museu d'Art Jaume Morera Lérida 2001
organized by Obra social y cultural de Ibercaja at the following venues: Museo de Belas Artes da Coruña, A Coruña; Museo de Teruel; Museo de Huesca, Sala Amós Salvador de Logroño and Museo de Guadalajara, September 6th 2001 to March 10th 2002, consultant editor Ricardo Centellas Salamero.
cat. 2

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 17th to June 27th 2010
cat. 92

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pp. 87, 136
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vol. I, p. 252, cat. 224
1928-1950

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GASSIER, Pierre y WILSON, Juliet
pp. 257, 267, cat. 983
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ENLACES EXTERNOS