THE SAME ONE OVERTURNS A BULL IN THE BULLRING OF MADRID (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (16B/46)

DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1816
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	161 x 285 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	01 Oct 2021 / 22 Jun 2023
INVENTARIO	2020 (D4301)

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*The same one overturns a bull in the bullring of Madrid*. It features elements that Goya did not introduce in the final engraving. Except for the main group, consisting of Martincho and the bull, the rest of the composition was almost completely transformed when it was transferred to the engraving. In fact, of all the secondary characters seen in the drawing, only the couple on the right will remain in the print.

In this case, the action takes place in a defined place, as there are spatial references that allow us to intuit that it is a bullring, elements that Goya did not include in the engraving, leaving the scene without spatial references.

The most elaborate part of the drawing corresponds to the main group, with the bull standing out for its posture and movement. The rest of the scene is very abbreviated, resolved with rapid strokes that Goya must have considered unnecessary in the end, as he did not transfer them to the plate.

The drawing was pasted to a second laid paper belonging to a French army record book in Spain.

BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique
pp. 177-216, espec. pp. 197-198
XIX (75)
1946

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 278, cat. 1183
1970
Office du livre

El mundo de Goya en sus dibujos
LAFUENTE FERRARI, Enrique
pp. 189-190
1979
Urbión

SÁNCHEZ CANTÓN. Francisco Javier
n. 168
1954
Museo del Prado

LAFUENTE FERRARI, Enrique
p.15
1974

Goya y Aragón. Familia, amistades y encargos artísticos
ANSÓN NAVARRO, Arturo
p. 225
10
1995
Caja de Ahorros de la Inmaculada de Aragón
Col. Mariano de Pano y Ruata

LAFUENTE FERRARI, Enrique
p. 89
1963
Le Club Français du Livre

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 366-367, cat. 258
1975
Noguer

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 67-68
2001
Museo Nacional del Prado

PALABRAS CLAVE

TOROS TOREO TOREO A PIE MARTINCHO ANTONIO EBASSUN MAMÓN PEDRO DE LA CRUZ LOCURAS DE MARTINCHO ESCUELA DE TOREO NAVARRO-ARAGONESA

ENLACES EXTERNOS