

THE FIRE EATER

CLASIFICACIÓN: DRAWINGS

SERIE: ABSURDITIES (PRINTS Y DRAWINGS, CA.1815-1824)



DATOS GENERALES

CRONOLOGÍA

1816 - 1819

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

230 x 325 mm

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

19 Aug 2021 / 13 Apr 2023

INVENTARIO

870 D4282

INSCRIPCIONES

1 (in pencil composite, lower left)

196 (in pencil, reverse, lower left)

196 [below sticker] (in pencil, reverse, upper right)

24 (in pencil, reverse side, top centre)

12 [on label covering part of the words "no [gra]bada"] (in pencil, verso, upper left-hand side)

no [gra]bada [under label] (in pencil, reverse, upper left)

MP Inventory *DRAWINGS* no. 196 (stamped, reverse, upper right-hand corner)

Watermark: "MANUEL SERRA" (right half)

HISTORIA

The drawing was inherited in 1828 by Javier Goya, the painter's son, and in 1854 by Mariano Goya y Goicoechea, the artist's grandson. It was subsequently owned by Valentín Carderera (ca. 1861) and Mariano Carderera (ca. 1880). In 1886 it was acquired from Mariano Carderera by the Directorate General of Public Instruction and was assigned to the Prado Museum, where it entered on 12 November 1886.

ANÁLISIS ARTÍSTICO

See *People in sacks*

Drawing traditionally ascribed to the series of preparatory drawings for the *Follies*, on the basis of its technical and compositional similarity and the paper used. However, it does not correspond to any of the prints in the engraved series.

This scene demonstrates Goya's interest in scenes drawn from reality, in this case a street performance by a fire-eater. Perched on a stage, the artist emits a puff of fire with grandiloquent gestures. Behind him, the bottle in which he keeps the flammable liquid can be seen. The spectators are arranged in a roughly drawn horizontal strip running down the middle of the stage.

In his private sketchbooks, Goya also drew inspiration from fairs and other similar spectacles. This is the case of *Puppets in a Village or Crowd Making a Circle* in Notebook F. In the final sketchbooks, produced during his exile in Bordeaux, Goya also recurrently depicted various characters or curiosities that he witnessed at the fairs in the French city. *This is the case of Fair in Bordeaux; Four-stranded Snake in Bordeaux; Crocodile in Bordeaux or Claude Antoine Seurat called the Living Skeleton in Bordeaux.*

EXPOSICIONES

**Goya. Gemälde
Zeichnungen. Graphik.
Tapisserien**
Kunsthalle Basel Basle 1953
from January 23th to April 12th
1953

**Permanencia de la
memoria, cartones para
tapiz y dibujos de Goya**
Museo de Zaragoza Zaragoza 1997
organized by Gobierno de
Aragón, Museo Nacional del
Prado and Patrimonio Nacional,
consultant editor Fernando Checa
Cremades. From February 14th to
April 6th 1997
cat. 46

Madrid 1999

Goya
Galleria Nazionale d'Arte Antica di Palazzo
Barberini Roma 2000
consultant editors Lorenza Mochi
Onori and Claudio Strinati. From
March 18th to June 18th 2000
cat. 52

BIBLIOGRAFÍA

CAMÓN AZNAR, José
p. 51
1951

**Los dibujos de Goya, 2
vols.**
SÁNCHEZ CANTÓN, Francisco Javier
s. p., cat. 392
1954
Amigos del Museo del Prado

HARRIS, Tomás
vol. II, p. 4101, cat. 269e
1964
Bruno Cassirer

Vie et ouvre de Francisco

Dibuios de Gova. 2 vols

MATILLA, José Manuel

de Goya
GASSIER, Pierre y WILSON, Juliet
p. 327, cat. 1609
1970
Office du livre

GASSIER, Pierre
pp. 466-467, cat. 307
1975
Noguer

pp. 146-147, cat. 52
2000
Edizioni de Luca

PALABRAS CLAVE

MULTITUD ESCENARIO ESPECTÁCULO TRAGAFUEGO

ENLACES EXTERNOS