# ANOTHER MADNESS OF HIS IN THE SAME SQUARE (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (19B/46)



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | 1815 |
| UBICACIÓN | The Prado National Museum. Madrid, Madrid, Spain |
| DIMENSIONES | 188 x 315 mm |
| TÉCNICA Y SOPORTE | |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | El Prado National Museum |
| FICHA: REALIZACIÓN/REVISIÓN | 02 Oct 2021 / 22 Jun 2023 |
| INVENTARIO | 2028 (D4305) |

**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 for the print *Another Madness of His in the Same Square.* In this case, the preparatory study is quite different from what Goya finally engraved, mainly in the number of figures that appear and in the lighting.

Here Goya drew many more characters inside the bullring than in the future engraving, although they are simple sketches resolved by means of lines that define the profiles. A large number of spectators can also be made out in the stalls, looking towards the bullring, especially on the left-hand side of the composition, although again they are only sketches, which differs from the engraving, in which these spectators are almost reduced to simple etched lines. The shadows of the spectators and the bullring are also different, as here they are still very evenly distributed.

On the other hand, the main group, consisting of Martincho and the bull, hardly changes in the later engraving, especially the great work done in the drawing of the bull, in his anatomical study and posture. The bullfighter's plausible position suggests that Goya may have witnessed a similar action that inspired him.

#### CONSERVACIÓN

The drawing retains some creases from having passed through the press.

#### EXPOSICIONES

**Goya. Exposition de l'oeuvre gravé, de peintures, de tapisseries et de cent dix dessins du Musée du**
Bibliothèque nationale de France París 1935
*cat. 272*

**Goya (1746-1828). Peintures-Dessins-Gravures**
Centre Cultural du Marais París 1979
consultant editors Jacqueline et Maurice Guillard
*cat. 72*

**Los dibujos de Goya**
Museo Provincial de Zaragoza Zaragoza 1978
exhibition organized by Museo Provincial de Zaragoza, Ministerio de Cultura and Ayuntamiento de Zaragoza, exhibition guide written by Miguel Beltrán Lloris and Micaela Pérez Sáenz. October 1978
*pp. 36-37, cat. 85*

**Goya: Zeichnungen und Druckgraphik**
Städtische Galerie im Städelschen Kunstintitut Frankfurt 1981
from February 13th to April 5th 1981

Madrid 2002

Madrid 2007

**Goya: Luces y Sombras. Obras Maestras del Museo del Prado**
The National Museum of Western Art Tokyo 2011
*cat. 77*

Barcelona 2012
*cat. 58*

Santander 2017
*cat. 68*

#### BIBLIOGRAFÍA


LAFUENTE FERRARI, Enrique
pp. 177-216, espec. pp. 198-199
XIX (75)
1946

SÁNCHEZ CANTÓN. Francisco Javier
n. 172
1954
Museo del Prado

GLENDINNING, Nigel
pp. 120-127
24
1961

LAFUENTE FERRARI, Enrique
p. 97
1963
Le Club Français du Livre

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p. 278, cat. 1189
1970
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LAFUENTE FERRARI, Enrique
p. 15
1974

**Dibujos de Goya, 2 vols**
GASSIER, Pierre
pp. 372-373, cat. 261
1975
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**El mundo de Goya en sus dibujos**
LAFUENTE FERRARI, Enrique
pp. 194-195
1979
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**Goya y Aragón. Familia, amistades y encargos artísticos**
ANSÓN NAVARRO, Arturo
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Caja de Ahorros de la Inmaculada de Aragón
Col. Mariano de Pano y Ruata

MATILLA, José Manuel y MEDRANO, José Miguel

pp. 72-74
2001
Museo Nacional del Prado

PALABRAS CLAVE

**ESCUELA DE TOREO NAVARRO-ARAGONESA CUADRILLA SALTAR GRILLOS GRILLETES MESA TEMERIDAD LOCURAS DE MARTINCHO ANTONIO EBASSUN MARTINCHO TOREO A PIE TOREO TOROS**

ENLACES EXTERNOS