A BULLFIGHTER PLUNGES THE RAPIER BY GRABBING THE BULL BY A HORN (BULLFIGHTING L) (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (45B/46)



DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1816
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	187 x 289 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	03 Oct 2021 / 22 Jun 2023
INVENTARIO	2115 (D4306)

INSCRIPCIONES

9 (in pencil, lower left corner)

1 (reverse, centre)

228 (reverse, lower left)

37 (reverse, top centre)

42 (reverse, top)

Unpublished (reverse, upper middle)

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 *A bullfighter plunges the rapier by grabbing the bull by a horn (Bullfighting L).* This preparatory study is very similar to the later engraving, as it will be transferred to the plate with remarkable fidelity. Goya retained the composition present here, although slight changes were made, such as the removal of a secondary group of figures.

The scene shows the moment in which the bullfighter is thrusting his rapier at the bull while grabbing a piton with his other hand. The bull's gesture is the same as in the later engraving: he seems to be leaping forward, facing the bullfighter. Already in the foreground is the subalterno with a cape who seems to be moving away from the main action. In the background we see a figure with a hat and cape, with his back turned, with another figure and a dead horse to one side. Another secondary group is to the left of the previous one. It will be suppressed in the print to lighten the composition and make it easier to read. In the background are the barrier with some of the figures behind it, and the bullring with the audience, although it is very sketchy, so it does not give the impression of a mass.

The light in the preparatory study is still different from that in the later engraving, which is more intense and extensive than in the present one.

The present drawing is affixed to a second laid paper belonging to a French army record book in Spain.

CONSERVACIÓN

The paper still has creases from the press.

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 102

cat. 50 *cat. 50* *cat. 50*

Goya: toros y toreros
Espace Van Gogh Arles 1990
displayed also at Academia de Bellas Artes de San Fernando, Madrid, consultant editor Pierre Gassier.
cat. 43-44

cat. 50 *cat. 50* *cat. 50*

Madrid 1990

BIBLIOGRAFÍA

SÁNCHEZ CANTÓN. Francisco Javier

HARRIS, Tomás

Vie et ouvre de Francisco de

cat. 192
1954
Museo del Prado

vol. II, 1964, p. 362, cat. 247a
1964
Bruno Cassirer

Goya
GASSIER, Pierre y WILSON, Juliet
p. 281, cat. 1242
1970
Office du livre

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 426-427, cat. 288
1975
Noguer

El mundo de Goya en sus dibujos
LAFUENTE FERRARI, Enrique
pp.211-212
1979
Urbión

HOLO, Selma Reuben
p. 20
1986
Milwaukee Art Museum

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 110-111
2001
Museo Nacional del Prado

PALABRAS CLAVE

SUBALTERNO MUERTE CABALLO BARRERA RUEDO CUERNO ESTOQUE SUERTE SUPREMA SUERTE DE MATAR MATADOR DIESTRO TORERO TOREO TOROS

ENLACES EXTERNOS