THE BULLFIGHT (CORRIDA DE TOROS)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: CABINET PAINTINGS BY GARCÍA DE LA PRADA (PAINTING, CA. 1814-1816) (2/5)



DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1816
UBICACIÓN	Royal Academy of Fine Arts of San Fernando. Madrid, Madrid, Spain
DIMENSIONES	45 x 72 cm
TÉCNICA Y SOPORTE	Oil on wood panel
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Royal Academy of Fine Arts of San Fernando
FICHA: REALIZACIÓN/REVISIÓN	26 Apr 2010 / 15 Jun 2023
INVENTARIO	326 (675)

HISTORIA

See *The Madhouse*.

ANÁLISIS ARTÍSTICO

For a history of the whole series, see *The Madhouse*.

This scene of a popular festival, ostensibly a simple genre painting for decorative purposes, is actually another representation of the madness which appears to be the leitmotiv of this set of works. Goya was a great fan of bullfighting, as demonstrated by the numerous works of varying techniques with a bullfighting theme which he produced throughout his artistic career. Nevertheless, the excesses which characterized this kind of festival, attended by spectators of all classes, were also well known to him. In fact, from the time of Philip V onwards, various royal decrees motivated by enlightened thinking were passed which banned the

killing of the bull, or even the spectacle itself. But official vetoes were ignored, and all kinds of people - clerics, youths, old people, young fashionable women - continued to attend this spectacle held all over Spain and New Spain in their droves. Audiences crowded around a bullring improvised with wooden boards in a plaza.

This is exactly what Goya has represented here. There is a row of houses in the background which suggests that the setting for this bullfight is a town, carried out in light, thin brushstrokes in greyish tones which blend in with the sky. The wooden ring which separates the spectators from the fight is perfectly visible, although the furthest away part from the viewer becomes a vague, ill-defined stain, like the houses and the figures in that part of the composition. Looking along the fence we can make out figures enjoying the bullfight arranged on both sides of a man who is sitting with his back to us, forming the central axis of the scene. In the middle of the ring, a picador (mounted bullfighter) gets ready to prick the bold bull, who is tense and alert. There are some bullfighters and, in the background, another picador.

Behind the seated figure in the right-hand corner whose body allows the reddish ground of the panel to show through, there is a woman looking at the viewer with wide-open eyes. Her face reflects the horror of the spectacle she witnesses, the only one aware of the brutality of the bullfight and the madness of the masses.

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. 14

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. 13

Goya. El Capricho y la Invención. Cuadros de gabinete, bocetos y miniaturas
Museo Nacional del Prado Madrid 1993
from November 18th 1993 to February 15th 1994. Exhibited also at the Royal Academy of Arts, London, March 18th to June 12th 1994 and The Art Institute of Chicago, Chicago, July 16th to October 16th 1994, consultant editors Manuela B. Mena Marqués and Juliet Wilson-Bareau
cat. 95

Realidad e imagen. Goya 1746 – 1828
Museo de Zaragoza Zaragoza 1996
consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996
cat. 119

Goya: Prophet der Moderne
Alte Nationalgalerie Berlin 2005
from July 13th to October 3th 2005. Exhibitied also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
cat. 57

Goya en tiempos de guerra
Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
cat. 128

Goya
Basle 2021
p. 296

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
vol. I, p. 272, cat. 247
1928-1950

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 256, 266, cat. 969
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 319, cat. 465
t. I
1970
Polígrafa

L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 127, cat. 559
1974

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. III, p. 175 y vol. IV, p. 247 (il.)
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya, toros y toreros
GASSIER, Pierre
pp. 74-75
1990
Ministerio de Cultura, Comunidad de Madrid

Rizzoli

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas

MENA, Manuela B. y WILSON-BAREAU, Juliet (comisarias)
pp. 314-320, 378-379, cat. 95 y p. 315 (
1993
Museo del Prado

Goya en tiempos de guerra

MENA MARQUÉS, Manuela B.
pp. 379-380, 382-384, cat. 128 y p. 383
2008
Museo Nacional del Prado

http://rabasf.insde.es

ENLACES EXTERNOS