

FOUR CHARACTERS HOLD OFF THE CHARGE OF A BULL USING A BASKET (PREPARATORY DRAWING).

CLASIFICACIÓN: DRAWINGS

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



DATOS GENERALES

CRONOLOGÍA

Ca. 1814 - 1816

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

176 x 288 mm

TÉCNICA Y SOPORTE

Sanguine on laid paper

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

03 Oct 2021 / 22 Jun 2023

INVENTARIO

2117 (D4357 r.)

INSCRIPCIONES

unpublished (in pencil, top left)

unpublished (in pencil, bottom right)

20 (in pencil, bottom left corner)

12 (in red pencil, reverse side, bottom)

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 a print of bullfighting which was never engraved, or at least of which neither the plate nor any proof of condition has survived. It is on the reverse of another preparatory drawing of the series: *The Moors established in Spain, dispensing with the superstitions of their Alcoran, adopted this hunting and art, and they throw a bull in the field*.

The scene, of great plastic dynamism, shows us a very original and curious type of popular bullfighting that was and still is practised in some villages along the banks of the Ebro river in Zaragoza, such as El Burgo and Fuentes de Ebro, in which a group of young men standing in line face the powerful onslaught of a steer or bull, protected only by a basket with a stick pierced through the handles, known as a roscadero. As we can see, the memory of Aragonese bullfighting traditions lived on in Goya's mind.

The scene, of great compositional simplicity but with great expressive and plastic power, shows the charge of a bull or steer that lunges from the left at a group of four young men in a row, protected by a basket held by the first of them. Goya perfectly depicts the movement generated by the bull's strong lunge as it lifts the bull's front legs and the first two runners, who are lifted into the air.

EXPOSICIONES

Madrid 2002

BIBLIOGRAFÍA

SÁNCHEZ CANTÓN, Francisco Javier
cat. 194
1954
Museo del Prado

HARRIS, Tomás
vol. II, 1964, p. 362, cat. 247b
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p. 281, cat. 1243
1970
Office du livre

Dibujos de Goya, 2 vols

GASSIER, Pierre
pp. 428-429, cat. 289
1975
Noguer

LAFUENTE FERRARI, Enrique
cat. 54
1980
Silex

Goya y Aragón. Familia, amistades y encargos artísticos

ANSÓN NAVARRO, Arturo
pp. 227-228
10
1995
Caja de Ahorros de la Inmaculada de Aragón
Col. Mariano de Pano y Ruata

MATILLA, José Manuel y MEDRANO, José Miguel
p. 111
2001
Museo Nacional del Prado

PALABRAS CLAVE

**TOROS TOREO NOVILLO ROSCADERO CESTÓN TOREO POPULAR TRADICIÓN TAURINA
POPULAR ARAGÓN ZARAGOZA RIBERA DEL EBRO**

