

TWO GROUPS OF BULLFIGHTERS BEING RUN OVER AT ONCE BY A SINGLE BULL (PREPARATORY DRAWING 1).

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (32B/46)



DATOS GENERALES

CRONOLOGÍA

Ca. 1814 - 1816

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

191 x 294 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

2069 (D4317)

INSCRIPCIONES

6 (in pencil, lower left-hand corner)

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*.

First of the two preparatory drawings for the print *Two groups of bullfighters being run over at once by a single bull*. The present preparatory study, which focuses exclusively on the central group of the future print, is characterised by its great precision and detail. In it we see the bull charging a horse with the picador on top of it, who is thrusting his pike into the bull's neck. Between the two contenders, contrasting in their posture and lighting - the horse receives more light than the bull - a fierce fight is taking place. Behind the two fighting animals we can see a series of figures, probably labourers, who are trying to separate the bull from the horse, as the bull has a piton stuck in the equine's belly. In the corner on the left, in the foreground, another picador's horse is lying on the ground with its guts spilled after a previous attack by the bull. In the background, the barrier is indicated in summary form, unlike what Goya would do in the *second preparatory drawing* and in the definitive engraving.

On the back of the sheet there is a slight hint of a horse in sanguine and traces of sanguine in contact with other drawings.

EXPOSICIONES

cat. 193-195

**Goya. Das Zeitalter der
Revolutionen. Kunst um 1800
(1980 – 1981)**

Hamburger Kunsthalle Hamburg 1980

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. 36-37

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. 157

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pp. 177-216, espec. pp. 206-207
XIX (75)
1946

LAFUENTE FERRARI, Enrique
p.138
1963
Le Club Français du Livre

The Changing image: Prints by Francisco Goya

SAYRE, Eleanor
pp. 241-243, cat. 193-195
1974
Museum of Fine Arts

MATILLA, José Manuel
pp. 437-439, cat. 157-158
2008

Museo Nacional del Prado y Ediciones El Viso

SÁNCHEZ CANTÓN, Francisco Javier
cat. 183
1954
Museo del Prado

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p. 280, cat. 1216
1970
Office du livre

Dibujos de Goya, 2 vols

GASSIER, Pierre
pp. 400-401, cat. 275
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GLENDINNING, Nigel
pp. 120-127
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LAFUENTE FERRARI, Enrique
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Museo Nacional del Prado

PALABRAS CLAVE

**TRAGEDIA MUERTE VIOLENCIA LUCHA PEÓN CUADRILLA PICA PICADOR BARRERA RUEDO
TORERO TOREO TOROS**

ENLACES EXTERNOS