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

Boston 1974
cat. 193-195

Goya. Das Zeitalter der Revolucionen. 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

BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique
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

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
1975
Noguer

GLENDINNING, Nigel
pp. 120-127
24
1961

LAFUENTE FERRARI, Enrique
p. 17
1974

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 95-97
2001
Museo Nacional del Prado

2008
Museo Nacional del Prado y Ediciones El Viso

PALABRAS CLAVE

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

ENLACES EXTERNOS