# DRAGGING AWAY THE BULL (EL ARRASTRE)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: CABINET PICTURES (PAINTING, 1793 - 1794) (8/14)



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | 1793 |
| UBICACIÓN | Pilatos House. Fundación Medinaceli Ducal House Foundation, Sevilla, Spain |
| DIMENSIONES | 43 x 32 cm |
| TÉCNICA Y SOPORTE | Oil on tin |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Undisputed work |
| TITULAR | House of Medinaceli Collection |
| FICHA: REALIZACIÓN/REVISIÓN | 28 Apr 2010 / 14 Jun 2023 |

**HISTORIA**

This work was painted during Goya's stay in Cádiz and was delivered in January 1794 to the Royal Academy of Fine Arts of San Fernando, Madrid, where, according to Xavier de Salas, it remained for some time. It later went to the collection of the Duke and Duchess of Medinaceli. At one point it was in the collection of the Marquis of La Torrecilla.

It was exhibited for the first time in the exhibition Francisco de Goya, *IV Centenario de la Capitalidad*, held

in Madrid in 1961.

#### ANÁLISIS ARTÍSTICO

The scene, which may be set in the bullring of Madrid, shows a group of mules, led by four men, removing a dead bull from the ring by dragging it along the ground. Behind them, a group of toreros are conversing in front of the barrier. The crowd in the stands has been painted by Goya with delicate touches of the brush. Despite the tiny dimensions of the figures it is possible to make out the hats worn by the men, the white mantillas of the women, and a number of white parasols.

Goya has introduced some modifications to this painting when compared with the one that precedes it, *Matador Killing the Bull*, in this series dedicated to bullfighting. The colours are visibly darker and there are no longer any areas in the shade; the entire bullring is lit uniformly. In addition, this work has a slightly higher vantage point when compared with the other.

For more information, see *Bulls in the Meadow*.

#### EXPOSICIONES

**Francisco de Goya. IV Centenario de la capitalidad**
organized by Ayuntamiento de Madrid and Dirección General de Bellas Artes at the Casón del Buen Retiro Madrid 1961
consultant editor Valentín de Sambricio
*cat. LXXXV*

**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. 9*

**Goya**
Koninklijke Musea Voor Schone Kunsten Van België Brussels 1985
consultant editor Luis González Seara. From October 26th to December 22nd 1985
*cat. 14*

**Goya nelle collezioni private di Spagne**
Villa Favorita Lugano 1986
consultant editor Marta Medina. From June 15th to October 15th 1986
*cat. 17*

#### BIBLIOGRAFÍA


**L'œuvre peint de Goya. 4 vols**
DESPARMET FITZ - GERALD, Xavier
p. 179, cat. 135
1928-1950

GUDIOL RICART, José
vol. I, p. 278, cat. 279
t. I
1970
Polígrafa

**Goya, toros y toreros**
GASSIER, Pierre
pp. 66 y 67 (il.), cat. 9
1990
Ministerio de Cultura, Comunidad de Madrid

**Francisco de Goya, IV Centenario de la Capitalidad**
SAMBRICIO, Valentín de (comisario)
p. 104, cat. LXXXV
1961
Excmo. Ayuntamiento de Madrid y Dirección General de Bellas Artes

**L'opera pittorica completa di Goya**
ANGELIS, Rita de
pp. 106, nº 276
1974
Rizzoli

**"Moors and the Bullfight: History and National Identity in Goya's Tauromaquia"**
Burlington magazine
SCHULZ, Andrew
p. 195
vol. XC, 2
2008

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p. 169, cat. 324
1970
Office du livre

**Francisco de Goya, 4 vols.**
CAMÓN AZNAR, José
vol. II, p. 81
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

**Los mundos de Goya (1746-1828)**
SUREDA PONS, Joan
p. 239
2008
Lunwerg


#### ENLACES EXTERNOS