DOGS AT THE BULL (BULLFIGHTING C) (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (36B/46)



DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1815
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	188 x 313 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	2084 (D4322)

INSCRIPCIONES

2 (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.*

Preparatory drawings for the print *Dogs at the bull (Bullfighting C).* The scene depicts the moment when the dogs are thrown to a tame bull. In this case, the composition is variegated and lively, with many figures appearing in it and giving a sense of agitation, of a great deal of activity. It takes place in the arena of a bullring, of which the barrier, the stands and the audience are outlined in the background.

The preparatory study, as could not be otherwise, has many elements in common with the print on which it was based, although in this one, in order to make it easier to read, the figures were reduced, such as the picadors in the background on the left. It also has similarities with the other engraving on the same theme, which eventually replaced the one already mentioned, entitled *Dogs are being thrown at the bull,* as elements that would appear in that print are already present here, such as the bull with its head bent down surrounded by dogs, the injured dog on the right and the bailiff on horseback who, with his back turned, walks away across the bullring.

The present drawing is affixed to a second piece of laid paper belonging to a French army record book in Spain.

CONSERVACIÓN

The paper retains creases from being passed through the press.

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 118

Madrid 2002

BIBLIOGRAFÍA

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pp. 177-216, espec. pp. 210-211
XIX (75)
1946

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 280, cat. 1224
1970
Office du livre

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 101 y 102
2001
Museo Nacional del Prado

SÁNCHEZ CANTÓN. Francisco Javier
cat. 187
1954
Museo del Prado

LAFUENTE FERRARI, Enrique
p. 20
1974

LAFUENTE FERRARI, Enrique
p. 168
1963
Le Club Français du Livre

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 408-409, cat. 279
1975
Noguer

PALABRAS CLAVE

TOROS TOREO PERRO PERROS ACOSO PUNTILLERO PEÓN PICADOR ALGUACIL CABALLO CORVETA BANDERILLAS DE FUEGO

ENLACES EXTERNOS