A BULLFIGHTER ENTERING TO KILL WITH A HAT IN HIS HAND INSTEAD OF A MULETA (BULLFIGHTING I) (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (42B/46)

DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1816
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	185 x 322 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	2104 (D4326)

INSCRIPCIONES

5 [...] (recto, lower left-hand side)

248 [adhesive envelope] (verso, lower part)

248 [envelope fragment of paper adhered, cut] (verso, upper right side)

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 the print *A bullfighter entering to kill with a hat in his hand instead of a muleta (Bullfighting I)* , a print that was not included in the official series of the *Bullfighting* , although two state proofs of it have been preserved, but not the plate.

As in the two state trials, the scene is one of great confusion, something that Gassier believes corresponds to Goya's desire to reflect the reality of the suerte de matar. The arena is full of people and horses, one of them dead, and there is a wounded picador in the background. Two other picadors are also shown motionless on their mounts, also in the background, and the rest of the cuadrilla is ready to perform. The most prominent point in the drawing is occupied by the bullfighter, who is preparing to enter to kill with a rapier in his right hand and a hat in his other hand instead of a muleta, the risk being consequently greater because the bull can charge more easily. In the background of the scene we see the bullring outlined. The light falls especially on the dead horse and the bull, illuminating more the front part of the drawing which, as the two preserved state proofs show, was transferred to the plate, and therefore to the print, with remarkable fidelity.

CONSERVACIÓN

The paper still has creases from the press.

EXPOSICIONES

Los dibujos de Goya
Museo Provincial de Zaragoza Zaragoza 1978
exhibition organized by Museo Provincial de Zaragoza, Ministerio de Cultura and Ayuntamiento de Zaragoza, exhibition guide written by Miguel Beltrán Lloris and Micaela Pérez Sáenz. October 1978
pp. 36-37, cat. 94

Madrid 1990
cat. 60-61

Madrid 2005
cat. VI

BIBLIOGRAFÍA

BERUETE Y MORET, Aureliano
p. 140
1918
Blass S.A.

LUJÁN, Néstor
1946 (reed. 1951)
Tartessos-F. Oliver Branchfelt

HARRIS, Tomás
vol. II, 1964, p. 359, cat. 245
1964
Bruno Cassirer

Dibujos de Goya, 2 vols
GASSIER, Pierre

LAFUENTE FERRARI, Enrique
pp. 185-186
44
1941

SÁNCHEZ CANTÓN. Francisco Javier
cat. 189
1954
Museo del Prado

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 281, cat. 1236
1970
Office du livre

HOLO, Selma Reuben
p. 20

LAFUENTE FERRARI, Enrique
pp. 177-216, espec. pp. 214-215
XIX (75)
1946

LAFUENTE FERRARI, Enrique
p. 187
1963
Le Club Français du Livre

LAFUENTE FERRARI, Enrique
p.21
1974

Goya en la Fundación Lázaro Galdiano

pp. 420-421, cat. 285
1975
Noguer

1986
Milwaukee Art Museum

CANO CUESTA, Marina
p. 186, cat. 43
1999
Fundación Lázaro Galdiano

MATILLA, José Manuel y MEDRANO, José Miguel
p. 108
2001
Museo Nacional del Prado

PALABRAS CLAVE

TOROS TOREO TORERO DIESTRO MATADOR SUERTE DE MATAR SUERTE SUPREMA ESTOQUE SOMBRERO MULETA RUEDO BARRERA PICADOR CABALLO HERIDO MUERTE SUBALTERNO

ENLACES EXTERNOS