# A RIGHT-HANDED BULLFIGHTER FIGHTING FROM THE FRONT FROM BEHIND (BULLFIGHTING K) (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (44B/46)



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1814 - 1816 |
| UBICACIÓN | Hamburger Kunsthalle, Hamburg, Germany |
| DIMENSIONES | 193 x 295 mm |
| TÉCNICA Y SOPORTE | |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Undisputed work |
| TITULAR | Hamburger Kunsthalle |
| FICHA: REALIZACIÓN/REVISIÓN | 03 Oct 2021 / 22 Jun 2023 |
| INVENTARIO | 2111 (Inv. 38542) |

**INSCRIPCIONES**

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

*248* [adhesive envelope] (reverse, bottom)

**HISTORIA**

See *How the ancient Spaniards hunted bulls on horseback in the countryside.*

Line of provenance: [José Atanasio Echeverría, Mexico]; Julian Benjamin Williams, Seville (d. 1866); John Wetherell (?) (d. 1865); Horatio / Nathan Wetherell (?) (until 1874); Frederick William Cosens, London (1874-1890); Sotheby's, London, auction of Frederick William Cosens' estates (11-21 November 1890); Bernard Quaritch Ltd, London (November 1890-July 1891); acquired by the Hamburger Kunsthalle on 14 July 1891.

This is one of the four preparatory drawings for Bullfighting and its Extensions held by the Hamburger Kunsthalle (28a, 32b, Ea and Ka) and one of the few of the series and its extensions not in the Prado Museum, Madrid.

#### ANÁLISIS ARTÍSTICO

See *How the ancient Spaniards hunted bulls on horseback in the countryside.*

Preparatory drawing for the print *A bullfighter fighting from behind from the front (Bullfighting K).* Here we see a bullfighter citing the bull from behind, in a very imaginative suerte. This main pair of bullfighter and bull are located in the foreground to the left, taking all the limelight, while the rest of the figures are located in the background, many of them in the same position as in the later engraving, although some will be eliminated to lighten the composition and make it easier to read. On the right is a group of labourers calling the bull and further to the back a picador on his mount in a different posture to the one he will later have in the engraving, where we see them leaning over his apparently injured horse. In the background we can see the barrier of the bullring and the bullrings with the audience.

The lighting of the scene is different from that of the engraving. It is notable for the mixture of techniques, sanguine and red ink wash, which facilitates the suggestion of movement. In this connection, Gassier links this study to three other preparatory drawings by Goya for prints in the series of the Tauromaquia and its extensions in which the same techniques are used (27a, 32b and 38a). Hofmann, for his part, points out that the red wash helps him to see the effect that the aquatint will have on the subsequent print. He also comments on the three groups in the drawing that contrast with the passive audience, which is sketched in. He also points out the existence of corrections in Goya's hand that allow us to see his creative process.

#### EXPOSICIONES

Hamburg 1966

**Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)**
Hamburger Kunsthalle Hamburg 1980

Hamburg 1989

Hamburg 2001

Dallas 2014

Hamburg 2019

#### BIBLIOGRAFÍA


LAFUENTE FERRARI, Enrique
pp. 185-193
44
1941

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

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

HARRIS, Tomás
vol. II, 1964, p. 361, cat. 247
1964
Bruno Cassirer

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p. 281, cat. 1240
1970
Office du livre

LAFUENTE FERRARI, Enrique
p. 21
1974

**Dibujos de Goya, 2 vols**
GASSIER, Pierre
pp. 424-425, cat. 287
1975
Noguer

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 109-110
2001
Museo Nacional del Prado

**www.kunsthalle-karlsruhe.de, consulted 13-04-10**
13-04-10

PALABRAS CLAVE

**CUADRILLA SUBALTERNO HERIDO CABALLO PICADOR BARRERA RUEDO PASE DE CAPA DE ESPALDAS CAPA DIESTRO TORERO TOREO TOROS**

ENLACES EXTERNOS