THE FIRE EATER

CLASIFICACIÓN: DRAWINGS

SERIE: ABSURDITIES (PRINTS Y DRAWINGS, CA.1815-1824)



DATOS GENERALES

CRONOLOGÍA	1816 - 16819
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	230 x 325 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	19 Aug 2021 / 13 Apr 2023
INVENTARIO	870 D4282

INSCRIPCIONES

1 (in pencil composite, lower left)

196 (in pencil, reverse, lower left)

196 [below sticker] (in pencil, reverse, upper right)

24 (in pencil, reverse side, top centre)

12 [on label covering part of the words "no [gra]bada"] (in pencil, verso, upper left-hand side)

no [gra]bada [under label] (in pencil, reverse, upper left)

MP Inventory DRAWINGS no. 196 (stamped, reverse, upper right-hand corner)

Watermark: "MANUEL SERRA" (right half)

HISTORIA

The drawing was inherited in 1828 by Javier Goya, the painter's son, and in 1854 by Mariano Goya y Goicoechea, the artist's grandson. It was subsequently owned by Valentín Carderera (ca. 1861) and Mariano Carderera (ca. 1880). In 1886 it was acquired from Mariano Carderera by the Directorate General of Public Instruction and was assigned to the Prado Museum, where it entered on 12 November 1886.

ANÁLISIS ARTÍSTICO

See *People in sacks*

Drawing traditionally ascribed to the series of preparatory drawings for the *Follies*, on the basis of its technical and compositional similarity and the paper used. However, it does not correspond to any of the prints in the engraved series.

This scene demonstrates Goya's interest in scenes drawn from reality, in this case a street performance by a fire-eater. Perched on a stage, the artist emits a puff of fire with grandiloquent gestures. Behind him, the bottle in which he keeps the flammable liquid can be seen. The spectators are arranged in a roughly drawn horizontal strip running down the middle of the stage.

In his private sketchbooks, Goya also drew inspiration from fairs and other similar spectacles. This is the case of *Puppets in a Village or Crowd Making a Circle* in Notebook F. In the final sketchbooks, produced during his exile in Bordeaux, Goya also recurrently depicted various characters or curiosities that he witnessed at the fairs in the French city. *This is the case of Fair in Bordeaux*; *Four-stranded Snake in Bordeaux*; *Crocodile in Bordeaux* or *Claude Antoine Seurat called the Living Skeleton in Bordeaux.*

EXPOSICIONES

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

Permanencia de la memoria, cartones para tapiz y dibujos de Goya
Museo de Zaragoza Zaragoza 1997
organized by Gobierno de Aragón, Museo Nacional del Prado and Patrimonio Nacional, consultant editor Fernando Checa Cremades. From February 14th to April 6th 1997
cat. 46

Madrid 1999

Goya
Galleria Nazionale d'Arte Antica di Palazzo Barberini Roma 2000
consultant editors Lorenza Mochi Onori and Claudio Strinati. From March 18th to June 18th 2000
cat. 52

BIBLIOGRAFÍA

CAMÓN AZNAR, José
p. 51
1951

Los dibujos de Goya, 2 vols.
SÁNCHEZ CANTÓN, Francisco Javier
s. p., cat. 392
1954
Amigos del Museo del Prado

HARRIS, Tomás
vol. II, p. 4101, cat. 269e
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 327, cat. 1609

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 466-467, cat. 307
1975

MATILLA, José Manuel
pp. 146-147, cat. 52
2000
Edizioni de Luca

1970 Noguer
Office du livre

PALABRAS CLAVE

MULTITUD ESCENARIO ESPECTÁCULO TRAGAFUEGO

ENLACES EXTERNOS