# A BULLFIGHTER PLUNGES THE RAPIER BY GRABBING THE BULL BY A HORN (BULLFIGHTING L) (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS, 1814-1816) (45B/46)



**DATOS GENERALES**CRONOLOGÍA
UBICACIÓN

DIMENSIONES
TÉCNICA Y SOPORTE
RECONOCIMIENTO DE LA AUTORÍA DE GOYA
TITULAR
FICHA: REALIZACIÓN/REVISIÓN
INVENTARIO

INSCRIPCIONES

9 (in pencil, lower left corner)

1 (reverse, centre)

228 (reverse, lower left)

Ca. 1814 - 1816

The Prado National Museum. Madrid, Madrid, Spain

187 x 289 mm

Documented work El Prado National Museum 03 Oct 2021 / 22 Jun 2023 2115 (D4306) 37 (reverse, top centre)

42 (reverse, top)

Unpublished (reverse, upper middle)

#### 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 plunges the rapier by grabbing the bull by a horn (Bullfighting L). This preparatory study is very similar to the later engraving, as it will be transferred to the plate with remarkable fidelity. Goya retained the composition present here, although slight changes were made, such as the removal of a secondary group of figures.

The scene shows the moment in which the bullfighter is thrusting his rapier at the bull while grabbing a piton with his other hand. The bull's gesture is the same as in the later engraving: he seems to be leaping forward, facing the bullfighter. Already in the foreground is the subalterno with a cape who seems to be moving away from the main action. In the background we see a figure with a hat and cape, with his back turned, with another figure and a dead horse to one side. Another secondary group is to the left of the previous one. It will be suppressed in the print to lighten the composition and make it easier to read. In the background are the barrier with some of the figures behind it, and the bullring with the audience, although it is very sketchy, so it does not give the impression of a mass.

The light in the preparatory study is still different from that in the later engraving, which is more intense and extensive than in the present one.

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

cat. 50

#### **CONSERVACIÓN**

The paper still has creases from the press.

**EXPOSICIONES** 

Goya. Ge<u>m</u>älde Zeichnungen. Gráphik. Tapisserien Kunsthalle Basel Basle 1953

from January 23th to April 12th

displayed also at Academia de

1953 cat. 102

cat. 50 cat. 50 cat. 50

cat. 50

Goya: toros y toreros

Madrid 1990

Espace Van Gogh Arles 1990

### Bellas Artes de San Fernando, Madrid, consultant editor Pierre Gassier.

cat. 43-44

#### **BIBLIOGRAFÍA**

SÁNCHEZ CANTÓN. Francisco Javier cat. 192 1954

Museo del Prado

HARRIS, Tomás vol. II, 1964, p. 362, cat. 247a

1964 Bruno Cassirer Vie et ouvre de Francisco de Goya GASSIER, Pierre y WILSON, Juliet

p. 281, cat. 1242 1970 Office du livre

Dibujos de Goya, 2 vols GASSIER, Pierre El mundo de Goya en sus dibujos

pp. 426-427, cat. 288 1975

Noguer

LAFUENTE FERRARI, Enrique pp.211-212

pp.211-2 1979 Urbión HOLO, Selma Reuben p. 20 1986

Milwaukee Art Museum

MATILLA, José Manuel y MEDRANO, José Miguel pp. 110-111 2001 Museo Nacional del Prado

**PALABRAS CLAVE** 

## SUBALTERNO MUERTE CABALLO BARRERA RUEDO CUERNO ESTOQUE SUERTE SUPREMA SUERTE DE MATAR MATADOR DIESTRO TORERO TOREO TOROS

**ENLACES EXTERNOS**