

# TWO GROUPS OF BULLFIGHTERS BEING RUN OVER AT ONCE BY A SINGLE BULL (PREPARATORY DRAWING 1).

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (32B/46)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1814 - 1816

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

191 x 294 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

2069 (D4317)

## INSCRIPCIONES

6 (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*.

First of the two preparatory drawings for the print *Two groups of bullfighters being run over at once by a single bull*. The present preparatory study, which focuses exclusively on the central group of the future print, is characterised by its great precision and detail. In it we see the bull charging a horse with the picador on top of it, who is thrusting his pike into the bull's neck. Between the two contenders, contrasting in their posture and lighting - the horse receives more light than the bull - a fierce fight is taking place. Behind the two fighting animals we can see a series of figures, probably labourers, who are trying to separate the bull from the horse, as the bull has a piton stuck in the equine's belly. In the corner on the left, in the foreground, another picador's horse is lying on the ground with its guts spilled after a previous attack by the bull. In the background, the barrier is indicated in summary form, unlike what Goya would do in the *second preparatory drawing* and in the definitive engraving.

On the back of the sheet there is a slight hint of a horse in sanguine and traces of sanguine in contact with other drawings.

#### EXPOSICIONES

Boston 1974  
cat. 193-195

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

**Goya: toros y toreros**  
Espace Van Gogh Arles 1990  
displayed also at Academia de  
Bellas Artes de San Fernando,  
Madrid, consultant editor Pierre  
Gassier.  
cat. 36-37

#### **Goya en tiempos de guerra**

Museo Nacional del Prado Madrid 2008  
consultant editor Manuela B.  
Mena Marqués, from April 14th  
to July 13th 2008  
cat. 157

#### BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique  
pp. 177-216, espec. pp. 206-207  
XIX (75)  
1946

SÁNCHEZ CANTÓN, Francisco Javier  
cat. 183  
1954  
Museo del Prado

GLENDINNING, Nigel  
pp. 120-127  
24  
1961

LAFUENTE FERRARI, Enrique  
p.138  
1963  
Le Club Français du Livre

**Vie et ouvre de Francisco de  
Goya**  
GASSIER, Pierre y WILSON, Juliet  
p. 280, cat. 1216  
1970  
Office du livre

LAFUENTE FERRARI, Enrique  
p. 17  
1974

#### **The Changing image: Prints by Francisco Goya**

SAYRE, Eleanor  
pp. 241-243, cat. 193-195  
1974  
Museum of Fine Arts

#### **Dibujos de Goya, 2 vols**

GASSIER, Pierre  
pp. 400-401, cat. 275  
1975  
Noguer

MATILLA, José Manuel y MEDRANO, José  
Miguel  
pp. 95-97  
2001  
Museo Nacional del Prado

MATILLA, José Manuel  
pp. 437-439, cat. 157-158

2008

Museo Nacional del Prado y Ediciones El Viso

**PALABRAS CLAVE**

**TRAGEDIA MUERTE VIOLENCIA LUCHA PEÓN CUADRILLA PICA PICADOR BARRERA RUEDO  
TORERO TOREO TOROS**

**ENLACES EXTERNOS**