

# THE SAME ONE OVERTURNS A BULL IN THE BULLRING OF MADRID (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (16B/46)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1814 - 1816

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

161 x 285 mm

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

01 Oct 2021 / 22 Jun 2023

INVENTARIO

2020 (D4301)

## 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 of the print *The same one overturns a bull in the bullring of Madrid*. It features elements that Goya did not introduce in the final engraving. Except for the main group, consisting of Martincho and the bull, the rest of the composition was almost completely transformed when it was transferred to the engraving. In fact, of all the secondary characters seen in the drawing, only the couple on the right will remain in the print.

In this case, the action takes place in a defined place, as there are spatial references that allow us to intuit that it is a bullring, elements that Goya did not include in the engraving, leaving the scene without spatial references.

The most elaborate part of the drawing corresponds to the main group, with the bull standing out for its posture and movement. The rest of the scene is very abbreviated, resolved with rapid strokes that Goya must have considered unnecessary in the end, as he did not transfer them to the plate.

The drawing was pasted to a second laid paper belonging to a French army record book in Spain.

## BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique  
pp. 177-216, espec. pp. 197-198  
XIX (75)  
1946

SÁNCHEZ CANTÓN, Francisco Javier  
n. 168  
1954  
Museo del Prado

LAFUENTE FERRARI, Enrique  
p. 89  
1963  
Le Club Français du Livre

### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 278, cat. 1183  
1970  
Office du livre

LAFUENTE FERRARI, Enrique  
p.15  
1974

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

GASSIER, Pierre  
pp. 366-367, cat. 258  
1975  
Noguer

### **El mundo de Goya en sus dibujos**

LAFUENTE FERRARI, Enrique  
pp. 189-190  
1979  
Urbión

### **Goya y Aragón. Familia, amistades y encargos artísticos**

ANSÓN NAVARRO, Arturo  
p. 225  
10  
1995  
Caja de Ahorros de la Inmaculada de Aragón  
Col. Mariano de Pano y Ruata

MATILLA, José Manuel y MEDRANO, José Miguel  
pp. 67-68  
2001  
Museo Nacional del Prado

## PALABRAS CLAVE

**TOROS TOREO TOREO A PIE MARTINCHO ANTONIO EBASSUN MAMÓN PEDRO DE LA CRUZ  
LOCURAS DE MARTINCHO ESCUELA DE TOREO NAVARRO-ARAGONESA**

## ENLACES EXTERNOS