

# 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

**Los dibujos de Goya, 2 vols.**  
SÁNCHEZ CANTÓN, Francisco Javier

HARRIS, Tomás  
vol. II, p. 4101, cat. 269e

1951

**Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 327, cat. 1609  
1970  
Office du livre

s. p., cat. 392  
1954  
Amigos del Museo del Prado

**Dibujos de Goya, 2 vols**

GASSIER, Pierre  
pp. 466-467, cat. 307  
1975  
Noguer

1964  
Bruno Cassirer

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

PALABRAS CLAVE

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