

THE YOUNG BULL (LA NOVILLADA)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: TAPESTRY CARTONS: POPULAR SUBJECTS (PAINTING, DRAWING AND SKETCHES, 1778-1780). ANTE-BEDROOM OF THE PRINCES OF ASTURIAS, PALACE OF EL PARDO (4/13)



DATOS GENERALES

CRONOLOGÍA

1778 - 1780

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

259 x 136 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

29 Nov 2009 / 01 Jun 2023

INVENTARIO

29 (P00787)

HISTORIA

See *The Blind Guitarist*.

This cartoon was delivered to the Royal Tapestry Factory on 24 January 1780, along with ten other cartoons, completing the decoration of the antechamber to the bedroom. These eleven

tapestry cartoons - almost certain to have been made between 21 July 1779, when the artist delivered *A Stickball Game* and *The Swing*, and this delivery in January 1780 - were executed very rapidly. It is very likely that Goya was aware of the planned suspension of manufacturing work at the factory and was anxious to finish his commissions and receive his wages.

Around 1856 or 1857, the cartoon was moved from the Royal Tapestry Factory of Santa Bárbara to the Royal Palace in Madrid. In 1870, it was taken to the Prado Museum under orders given on 18 January and 9 February.

ANÁLISIS ARTÍSTICO

The Young Bull shared the south wall of the room with *The Tobacco Guards*.

The subject of bulls and bullfighting was one that Goya, himself a keen aficionado, went back to time and again, and this was his first work along these lines. It is true that the result is not one of his best pieces; the young bull appears heavy and static whilst the toreros show little skill. The one on the right, dressed in red, could be a self-portrait of Goya fighting the animal, but this is not a commonly accepted theory since some writers maintain that Goya would not have depicted himself as a common majo. When he did paint himself into one of his works, five years later, it was as a court servant in the works *The Sermon of Saint Bernardine of Siena* and *The Count of Floridablanca*. His great fondness for bullfighting, however, may have led him to depict himself as a torero.

The theme was a polemic one, since Charles III did not like the bullfights, even though the Prince and Princess of Asturias did. This may explain why Goya did not choose a bullfight proper but rather something more in keeping with a fair, where it is the braver young men of the town or city rather than professional toreros confronting the bulls.

The background features a building that, as Camón points out, recalls Aragonese architecture, particularly in the way the tall windows are arranged. The same writer says that the best thing about this cartoon is the colouring employed on the suits of the young men - silky and iridescent, with deftly painted highlights.

Tomlinson believes that *The Young Bull* represents virility, in contrast to the lasciviousness and feminine sensuality embodied by the women in *The Swing* and *The Washerwomen* on the opposite wall.

EXPOSICIONES

Goya and his times

The Royal Academy of Arts London 1963

cat. 66

cat. 48

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. 1 (sólo expuesto en Madrid)

Goya luces y sombras

CaixaForum Barcelona 2012

consultant editors José Manuel

Goya in the Prado

The National Gallery of Art Washington 1976

from May 6th to 31st 1976

cat. 1

Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996

consultant editor Juan J. Luna. From March 29th to June 2nd 1996

cat. 27

Goya en Madrid. Cartones para tapices 1775-1794

Museo Nacional del Prado Madrid 2014

Goya

Palacio de Pedralbes Barcelona 1977

from April 12th to June 30th 1977

cat. 8

Francisco de Goya: Maleri, Tegning, Grafikk

Nasjonalgalleriet Oslo 1996

from 10th to April 14th 1996

cat. 4

Zaragoza 2017

cat. 20

Matilla and Manuela B. Marqués.
From March 16th to June 24th
2012
cat. 57

cat. 111

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier
vol. I, p. 80, cat. 21
1928-1950

L'opera pittorica completa di Goya

ANGELIS, Rita de
pp. 95-96, cat. 91
1974
Rizzoli

Francisco de Goya. Los cartones para tapices y los comienzos de su carrera en la corte de Madrid

TOMLINSON, Janis A.
137, 140-142 y p. 138 (il.)
1987
Cátedra
col. "Ensayos de Arte Cátedra"

Goya. 250 Aniversario

LUNA, Juan J. (Comisario)
pp. 307-308, cat. 27 y pp. 102-103 (ils.)
1996
Museo del Prado

MENA, Manuela B., MAURER, Gudrun and
ALBARRÁN MARTÍN, Virginia
p. 73
2018
Fundación bancaria "la Caixa" y Museo
Nacional del Prado

Tapices de Goya

SAMBRICIO, Valentín de
pp. 115, 233, cat. 30 y láms. 126-127
1946
Patrimonio Nacional

Francisco de Goya, 4 vols.

CAMÓN AZNAR, José
vol. I, pp. 110-111 y p. 160 (il.)
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya, toros y toreros

GASSIER, Pierre
p. 48
1990
Ministerio de Cultura, Comunidad de Madrid

Salas del Palacio Real de El Pardo para las que se tejieron tapices sobre cartones de Francisco de Goya: identificación de las habitaciones y ajuste de las obras de Goya en los alzados de las paredes

in HERRERO CARRETERO, Concha (curator,
Tapices y cartones de Goya (catalogue of the
exhibition organized at the Palacio Real de
Madrid, from may to june 1996)
SANCHO, José Luis
p. 169 (il.)
1996
Patrimonio Nacional, Goya 96, Lunweg

www.museodelprado.es

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
pp. 76, 89, cat. 133
1970
Office du livre

Francisco de Goya, cartones y tapices

ARNAIZ, José Manuel
pp. 105-106, 113, 275, cat. 34C y p. 106
1987
Espasa Calpe
col. "Espasa Arte"

Goya. Catálogo de la pintura

MORALES Y MARÍN, José Luis
p. 153, cat. 86
1994
Real Academia de Nobles y Bellas Artes de San
Luis

Goya en Madrid. Cartones para tapices 1775-1794

MENA MARQUÉS, Manuela B. y MAURER,
Gudrun (comisarias)
p. 111
2014
Museo Nacional del Prado

ENLACES EXTERNOS