

ORIGIN OF HARPOONS OR SPEARGUNS (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (7B/46)



DATOS GENERALES

CRONOLOGÍA

Ca. 1814 - 1816

UBICACIÓN

The Prado National Museum. Madrid, Madrid,
Spain

DIMENSIONES

185 x 300 mm

TÉCNICA Y SOPORTE

Sanguine on laid paper

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

01 Oct 2021 / 22 Jun 2023

INVENTARIO

2247 D4293

INSCRIPCIONES

18 (in pencil; recto, lower left-hand corner)

Engraving (manuscript, verso, upper middle)

3 [Under the annotation "Engraving"] (manuscript, verso, upper middle)

213 (manuscript, verso, lower left)

HISTORIA

See *How the ancient Spaniards hunted bulls on horseback in the countryside.*

Javier Goya, Madrid, 1828; Mariano Goya, Madrid, 1854; Valentín Carderera, Madrid, c. 1861; Mariano Carderera, Madrid, 1880; Prado Museum, 1886.

ANÁLISIS ARTÍSTICO

See *How the ancient Spaniards hunted bulls on horseback in the countryside*.

This sketch for the print *Origin of harpoons or spearguns* defines the composition quite precisely. But unlike previous drawings, the spectators behind or in front of them begin to take centre stage as a formless crowd. This is perhaps one of the greatest innovations in Matilla's visual representation of bullfights.

The elimination of distance and anecdotal elements, the dramatic use of light and emptiness are the pillars of Goya's visual composition. The bullring is barely hinted at by fragments of barriers, and the fusion of lines allows us to feel the presence of an audience, without any distinctive features. The scene depicts the moment when a bull is speared. In those days a single piece, called a harpoon, was used, which consisted of a wooden shaft with iron at one end and two additional points, facing the shaft to make a catch.

CONSERVACIÓN

La lámina presenta una marca de doblez en el eje vertical del papel.

BIBLIOGRAFÍA

D'ACHIARDI, Pierre
pp. il. CXI
1908
D.Anderson: Editeur

LAFUENTE FERRARI, Enrique
pp. 185, 190-191
XIX (75)
1946

SÁNCHEZ CANTÓN, Francisco Javier
n. 156
1954
Museo del Prado

LAFUENTE FERRARI, Enrique
p. 59
1963
Le Club Français du Livre

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 277, n° 1162
1970
Office du livre

LAFUENTE FERRARI, Enrique
pp. 11-12
1974

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 342-343, n° 246
1975
Noguer

LAFUENTE FERRARI, Enrique
p. 148, n° 49
1980
Silex

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 51-53, [138]
2001
Museo Nacional del Prado

PALABRAS CLAVE

TOROS TOREO CAPOTE CITAR ARPÓN BANDERILLA BANDERILLAS MOROS MAMELUCO

ENLACES EXTERNOS