MATADOR KILLING THE BULL (SUERTE DE MATAR)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: CABINET PICTURES (PAINTING, 1793 - 1794) (7/14)



DATOS GENERALES

CRONOLOGÍA	1793
DIMENSIONES	42 x 31 cm
TÉCNICA Y SOPORTE	Oil on tin
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	Private collection
FICHA: REALIZACIÓN/REVISIÓN	28 Apr 2010 / 14 Jun 2023

HISTORIA

This work was painted during Goya's stay in Cádiz in 1793 and delivered in January of the following year to the Royal Academy of Fine Arts of San Fernando, Madrid, where, according to De Salas, it remained for some time. It later went to the collection of the Duke and Duchess of Medinaceli.

It has also belonged to the collection of Ceán Bermúdez, Marquis of La Torrecilla, and that of the Duchess of Cardona.

ANÁLISIS ARTÍSTICO

In a bullring which may be that of Madrid, the matador prepares to deliver the killing blow at the end of the fight. In the centre of the composition, in the foreground, the bullfighter holds aloft his sword, about to thrust it into the bull, whilst using his hat in place of his cape to distract the animal. According to Gassier, this image of a matador approaching the bull just prior to killing it can be seen repeated in Goya's Bullfighting (Tauromaquia) series of etchings, and most notably in plate number 18, entitled The Daring of Martincho in the Ring at Zaragoza (rec. no.).

Behind the matador and the bull, two horses lie dead on the ground, and between them a picador on horseback contemplates the scene. In front of and behind the barrier, some members of the bullfighter's team discuss the fight, whilst others watch on, waiting for the final blow. The stands, which are almost

entirely in shadow, are filled with attentive spectators.

The light coming from the right-hand side illuminates a portion of the stands and part of the ring itself, inviting our gaze to fall back onto the figure of the matador. This lighting also creates a somewhat theatrical atmosphere, magnifying the drama of the matador's pose and the importance of this exact moment.

For more information, see *Bulls in the Meadow*.

EXPOSICIONES

Goya
Koninklijke Musea Voor Schone Kunsten Van België Brussels 1985
consultant editor Luis González Seara. From October 26th to December 22nd 1985
cat. 13

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. 8

Goya. El Capricho y la Invención. Cuadros de gabinete, bocetos y miniaturas
Museo Nacional del Prado Madrid 1993
from November 18th 1993 to February 15th 1994. Exhibited also at the Royal Academy of Arts, London, March 18th to June 12th 1994 and The Art Institute of Chicago, Chicago, July 16th to October 16th 1994, consultant editors Manuela B. Mena Marqués and Juliet Wilson-Bareau
cat. 37

Goya
Basle 2021
p. 145

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
p. 134, cat. 473
1928-1950

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 169, cat. 323
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 278, cat. 278
t. I
1970
Polígrafa

L'opera pittorica completa di Goya
ANGELIS, Rita de
pp. 106, cat. 273
1974
Rizzoli

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. II, p. 81
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya, toros y toreros
GASSIER, Pierre
pp. 64 y 65 (il.), cat. 8
1990
Ministerio de Cultura, Comunidad de Madrid

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas
MENA, Manuela B. y WILSON-BAREAU, Juliet (comisarias)
p. 191, 192, 193 y 199 (il.), cat. 37
1993
Museo del Prado

"Moors and the Bullfight: History and National Identity in Goya's Tauromaquia"
Burlington magazine
SCHULZ, Andrew
p. 195
vol. XC, 2
2008

Los mundos de Goya (1746-1828)
SUREDA PONS, Joan
p. 239
2008
Lunwerg

ENLACES EXTERNOS