

BLIND MAN SWEEP AWAY ON THE HORNS OF A BULL (AVEUGLE ENLEVÉ SUR LES CORNES D'UN TOREAU)

CLASIFICACIÓN: PRINTS

SERIE: ASSORTED PRINTS (1778-1815)



DATOS GENERALES

CRONOLOGÍA

Ca. 1804

DIMENSIONES

175 x 215 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta y punta seca

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

17 Nov 2010 / 31 May 2023

INVENTARIO

836 225

INSCRIPCIONES

AVEUGLE ENLEVÉ SUR LES CORNS D'UN TAUREAU ("BLIND MAN SWEEP AWAY ON THE HORNS OF A BULL", bottom of etching). Gazette des Beaux Arts (lower left-hand corner). Imp. Delâtre Paris (lower right-hand corner).

HISTORIA

The title of *May God repay you* comes from the handwritten note made by Goya on the preparatory drawing. The title of *Barbarous Entertainment* has been taken from the note written on the proof which was included with the first edition copy of the *Bullfighting*

(*Tauromaquia*) series which belonged to Ceán Bermúdez and which is now in the British Museum, London.

On the reverse of an isolated print of this etching we can see the title written in German, together with its price: *DM 50*.

In 2008 a print of *May God repay you* came up for sale at Christie's of London.

There is a preparatory drawing for this etching in the Prado Museum.

ANÁLISIS ARTÍSTICO

This etching shows a bull as it charges at a blind man, dressed in a cape and hat and holding a guitar. There are no spatial references in this image to identify where the scene is taking place.

The blind man bears a striking resemblance to the figure in *The Blind Guitarist* and is also dressed the same. This may suggest that there could have existed more etchings of this same character, or that perhaps Goya had planned to make more, in order to depict further episodes from the blind man's life. Later, during his stay in Bordeaux, Goya returned to the topic of blindness in the work *The Blind Singer*.

This etching is thought to have been made prior to 1804, since there already existed a copy in the collection of Giovanni Domenico Tiepolo (Venice, 1727-Venice, 1804) at the time of his death that same year.

CONSERVACIÓN

No se conserva la plancha.

EXPOSICIONES

Grabados y dibujos de Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1946

catalogue Elena Páez Ríos
cat. 134

Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte

Biblioteca Nacional Madrid 1978

May - June 1978
cat. 137

Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)

Hamburger Kunsthalle Hamburg 1980
cat. 97

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de

cat. 255

1918

Blass S.A.

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

cat. 25

1964

Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

cat. 772

1970

Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

cat. 66

1996

Ministerio de Educación y Cultura, Biblioteca Nacional

ENLACES EXTERNOS