CHARLES V LANCING A BULL IN THE BULLRING OF VALLADOLID

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (10/46)



DATOS GENERALES

CRONOLOGÍA	1814 - 1816
DIMENSIONES	250 x 351 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta, punta seca, buril y bruñidor
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	01 Oct 2021 / 22 Jun 2023
INVENTARIO	964 -

INSCRIPCIONES

10 (print, upper right-hand corner)

Goya (vertical, embossed, lower left-hand corner)

HISTORIA

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

There is a state proof, made before aquatint and burnisher, in the Dutuit collection, Musée du Petit Palais, Paris.

The plate is kept at the National Chalcography.

ANÁLISIS ARTÍSTICO

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

The print is part of the subgroup, composed of four prints, dedicated to the origin and chivalrous nature of bullfighting on horseback (nos. 9-11 and 13). Perhaps it corresponds to a historical event referred to both by Nicolás Fernández de Moratín ('Historical Letter...') and by Pepe Hillo ('Bullfighting...') and José Vargas Ponce ('Dissertation...'), which took place in July 1527 during the festivities organised in Valladolid to celebrate the birth of the heir of the Emperor Charles V (Charles I of Spain), the future King Philip II.

This is a very dynamic composition for which Goya made *three preparatory drawings* with variations in pose and lighting, although the print is very simple, with the two protagonists standing out against a neutral background, without spatial references and worked only with tonal gradations of aquatint: the rider on his mount and the bull, facing in opposite directions. The bull, with his back to the spectator, turns his head towards the horse, and the rider, raised in the stirrups and slightly bent over for extra strength, lances the bull while holding the bridle of his mount.

Sayre emphasises the theatrical effect achieved with the play of light and shadow in the aquatint.

Several authors have pointed out the anachronism of Charles V's clothing, citing the custom of fighting in old-fashioned dress, and some have stressed the fact that Goya places this picture before that of the Cid, which would break the chronological order of the events depicted.

EXPOSICIONES

Grabados y dibujos de Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1946
catalogue Elena Páez Ríos

Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte
Biblioteca Nacional Madrid 1978
May - June 1978

Grabados de Goya: colección propiedad de la Biblioteca Nacional, que se conserva en su Gabinete de
Casa de la Amistad de Moscú Moscow 1979
exhibition displayed from January 18th to 31st 1979

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 262

1984

Madrid 1987

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. 24

Goya grabador
Fundación Juan March Madrid 1994
consultant editors Alfonso E. Pérez Sánchez and Julián Gállego, from January 14th to March 20th 1994

Goya grabador
Museo del Grabado Español Contemporáneo Marbella 1996
from March 8th to May 5th 1996

Zaragoza 1996

Schlaf der Vernunft. Original radierungen von Francisco de Goya
Munich 2000

Madrid 2002

Madrid 2002

Bilbao 2012

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014

cat. 26

Zaragoza 2017

BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique
pp. 177-216, espec. pp. 185 y 191-192
XIX (75)
1946

HARRIS, Tomás
vol. II, 1964, pp. 323-324, cat. 213
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 277, cat. 1167
1970
Office du livre

The Changing image: Prints by Francisco Goya
SAYRE, Eleanor
pp. 218-221, cat. 170-173
1974
Museum of Fine Arts

Goya, Das Zeitalter de Revolutionen. 1789-1830
HOFMANN, Werner (ed.)
p. 296
1980
Prestel-Verlag Münche und Hamburger Kunsthalle

Goya, toros y toreros
GASSIER, Pierre
p. 93
1990
Ministerio de Cultura, Comunidad de Madrid

MARTÍNEZ-NOVILLO, Álvaro
pp. 30 y 39
1992
Caser-Turner

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 56-58
2001
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 104
2013
Pinacoteca de París

Goya. In the Norton Simon Museum
WILSON BAREAU, Juliet
pp. 186-201
2016
Norton Simon Museum

PALABRAS CLAVE

TOROS TOREO TOREO A CABALLO CABALLO CABALLERO CABALLERESCO VALLADOLID CARLOS V LANZA LANCEAR

ENLACES EXTERNOS