

# DOGS ARE THROWN TO THE BULL (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (25B/46)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1814 - 1816

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

181 x 305 mm

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

02 Oct 2021 / 22 Jun 2023

INVENTARIO

2045 (D4312)

## INSCRIPCIONES

1. (in pencil, bottom left-hand corner)

## HISTORIA

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

This preparatory drawing passed by inheritance in 1828 to Javier Goya, the painter's son, and in 1854 to Mariano Goya y Goicoechea, the artist's grandson. It was subsequently owned by Valentín Carderera (ca. 1861) and Mariano Carderera (1880). In 1886 it was acquired from Mariano Carderera, along with many other drawings by Goya, including almost all the preparatory studies for the *Bullfight*, by the Directorate General of Public Instruction, and

was assigned to the Prado Museum, where it entered on 12 November 1886.

#### ANÁLISIS ARTÍSTICO

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

Preparatory drawing of the print *Dogs are thrown to the bull*. As in the engraving, we can see a bull being pursued by five dogs and a fifth dog lying on the ground, probably badly wounded. Behind, we see a bailiff on horseback, his back to us, as if the spectacle we are witnessing does not interest him in the least.

The excellent execution of the bailiff and his horse in corvette, and of the bull, shown in full movement, trying to shake off the dogs, is outstanding. The magnificent anatomical study of the dogs is also striking.

The background of the drawing is different from the one that will later be engraved on the plate, as here the barrier of the bullring is not clearly distinguishable, which will later be seen clearly in the engraving. On the other hand, the rest of the elements will be transferred fairly faithfully to the print.

Sánchez Cantón considers this to be one of the most painstaking preparatory drawings in the *Bullfighting* series.

#### EXPOSICIONES

##### **Goya. Gemälde Zeichnungen. Graphik. Tapisserien**

Kunsthalle Basel Basle 1953

from January 23th to April 12th  
1953

cat. 114

##### **Goya (1746-1828). Peintures-Dessins-Gravures**

Centre Cultural du Marais Paris 1979

consultant editors Jacqueline et  
Maurice Guillard

cat. 76

Madrid 2005

cat. III

#### BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique  
pp. 177-216, espec. p. 202  
XIX (75)  
1946

SÁNCHEZ CANTÓN. Francisco Javier  
cat. 178  
1954  
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GLENDINNING, Nigel  
pp. 120-127  
24  
1961

LAFUENTE FERRARI, Enrique  
p. 116  
1963  
Le Club Français du Livre

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 279, cat. 1201  
1970  
Office du livre

LAFUENTE FERRARI, Enrique  
p. 16  
1974

##### **Dibujos de Goya, 2 vols**

GASSIER, Pierre  
pp. 384-385, cat. 267  
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##### **El mundo de Goya en sus dibujos**

LAFUENTE FERRARI, Enrique  
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1979  
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1980  
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MATILLA, José Manuel y MEDRANO, José  
Miguel  
pp. 83-85  
2001  
Museo Nacional del Prado

#### PALABRAS CLAVE

**TOROS TOREO PERRO PERROS ACOSO PUNTILLERO ALGUACIL CABALLO CORVETA**

#### ENLACES EXTERNOS

