# TWO GROUPS OF BULLFIGHTERS BEING RUN OVER AT ONCE BY A SINGLE BULL (PREPARATORY DRAWING 2).

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (32C/46)



**DATOS GENERALES**

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|---|---|
| CRONOLOGÍA | Ca. 1814 - 1816 |
| UBICACIÓN | Hamburger Kunsthalle, Hamburg, Germany |
| DIMENSIONES | 182 x 313 mm |
| TÉCNICA Y SOPORTE | |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | Hamburger Kunsthalle |
| FICHA: REALIZACIÓN/REVISIÓN | 03 Oct 2021 / 22 Jun 2023 |
| INVENTARIO | 2072 (Inv. 38541) |

**HISTORIA**

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

Line of provenance: [José Atanasio Echeverría, Mexico]; Julian Benjamin Williams, Seville (d. 1866); John Wetherell (?) (d. 1865); Horatio / Nathan Wetherell (?) (until 1874); Frederick William Cosens, London (1874-1890); Sotheby's, London, auction of Frederick William Cosens' estates (11-21 November 1890); Bernard Quaritch Ltd, London (November 1890-July 1891); acquired by the Hamburger Kunsthalle on 14 July 1891.

This is one of the four preparatory drawings for Bullfighting and its Extensions held by the Hamburger Kunsthalle (28a, 32b, Ea and Ka) and one of the few of the series and its extensions not in the Prado

Museum, Madrid.

**ANÁLISIS ARTÍSTICO**

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

Second of the two preparatory drawings for the print *Two groups of bullfighters being run over at once by a single bull*. This is one of the four preparatory drawings for the series of engravings of the *Bullfightings* and its extensions, which mixes sanguine with red wash (27a, 32b, Ea and Ka).

In this case the scene, which covers the whole of the space that will later be represented in the print, is very confusing. There are a large number of figures in the bullring, although the central part can be clearly distinguished, where we can see how the bull charges a horse that is falling to the ground at that moment with the picador still on it, while some of the labourers are holding the picador and helping him to stick the pike into the bull to see if he will leave the equine, whose guts he has pulled out. This central group thus resolved differs somewhat from the one in the first *preparatory drawing,* but is quite close to the one in the later print.

Some other elements present in this drawing are retained with notable fidelity in the engraving, such as the two dead horses in the background and the group of labourers carrying away the wounded picador from the dead horse on the left. It should be remembered that in the first preparatory drawing only one of the dead horses appeared and in a different position, and that in the print, as established here, both will be present.

Lafuente Ferrari raises certain doubts about the authorship of this drawing.

**EXPOSICIONES**

Hamburg 1966

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

Hamburg 1989

Hamburg 2001

Dallas 2014

Hamburg 2019

**BIBLIOGRAFÍA**


LAFUENTE FERRARI, Enrique
pp. 177-216, espec. pp. 206-207
XIX (75)
1946

SÁNCHEZ CANTÓN. Francisco Javier
n. 183
1954
Museo del Prado

LAFUENTE FERRARI, Enrique
p. 138
1963
Le Club Français du Livre

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p. 279, cat. 1215
1970
Office du livre

LAFUENTE FERRARI, Enrique
p. 17
1974

**Dibujos de Goya, 2 vols**
GASSIER, Pierre
pp. 398-399, cat. 274
1975
Noguer

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 95-97
2001
Museo Nacional del Prado

**www.kunsthalle-karlsruhe.de, consulted 13-04-10**
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**PALABRAS CLAVE**

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**ENLACES EXTERNOS**