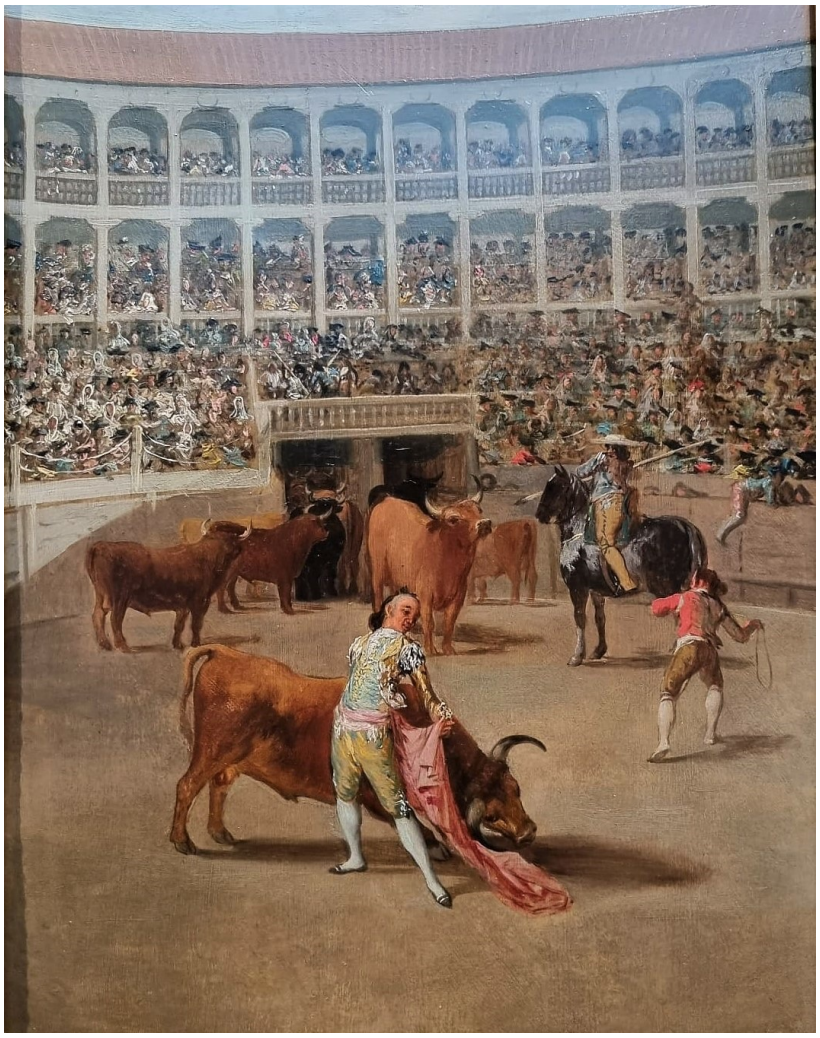
# PASSES WITH THE CAPE (SUERTE DE CAPA)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: CABINET PICTURES (PAINTING, 1793 - 1794) (5/14)



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | 1793 |
| UBICACIÓN | Abelló Collection, Madrid, Spain |
| DIMENSIONES | 42 x 31 cm |
| TÉCNICA Y SOPORTE | Oil on tin |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Undisputed work |
| TITULAR | Abelló Collection |
| FICHA: REALIZACIÓN/REVISIÓN | 28 Apr 2010 / 14 Jun 2023 |
| INVENTARIO | 1080 - |

**HISTORIA**

This work was painted during Goya's stay in Cádiz and was given to the Royal Academy of Fine Arts of San Fernando in January 1794.

**ANÁLISIS ARTÍSTICO**

In a bullring, perhaps that of Madrid, filled with spectators, we see in the foreground a torero who has his back to us and is holding his cape in both hands as the bull lunges past him. According to Gassier, this type

of pass was invented in Goya's time by the famous torero José Delgado (1754-1801), better known as "Pepe-Hillo", who described it in his book entitled *The Art of Bullfighting or Tauromachy (Arte de torear o La tauromaquia)*. Behind the bullfighter, a group of bulls are being herded towards the doors to the bullpen by a picador mounted on horseback.

Using deft brushstrokes, Goya has suggested the figures in the stands only very superficially, representing in much greater detail those in the foreground, and especially the torero himself. The dabs of white on his suit create tiny highlights which further contribute to increasing this figure's importance within the scene. The bullfight is taking place in the afternoon, and we can see how the shadow has begun to invade the left-hand side of the stands.

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

**EXPOSICIONES**

*cat. 12*

**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. 6*

**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. 36*

**Goya**
Basle 2021
*p. 144*

**Madrid in the Abelló Collection**
Madrid 2023
*fig. 12*

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Ediciones El Viso

## ENLACES EXTERNOS