# 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 París 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
Museo del Prado

SÁNCHEZ CANTÓN. Francisco Javier
n. 178
1954
Museo del Prado

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
1975
Noguer

**El mundo de Goya en sus dibujos**
LAFUENTE FERRARI, Enrique
pp. 202-203
1979
Urbión

LAFUENTE FERRARI, Enrique
pp. 154-155, cat. 52
1980
Silex

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**