

# RIPPING OF THE ROGUE WITH SPEARS, CRESCENT MOONS, BANDERILLAS AND OTHER WEAPONS (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (12B/46)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1814 - 181

UBICACIÓN

The Prado National Museum. Madrid, Madrid,  
Spain

DIMENSIONES

187 x 312 mm

TÉCNICA Y SOPORTE

Sanguine on laid paper

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

01 Oct 2021 / 22 Jun 2023

INVENTARIO

2011 (D4295)

## INSCRIPCIONES

28 (in pencil, lower left corner)

*Graveur Almand / Luca [illegible]* (on the reverse, in pencil)

## 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 *Ripping of the rogue with spears, crescent moons, banderillas and other weapons*. If we compare the drawing with the final engraving, we can see how Goya initially chose to introduce a large number of characters into the scene, especially in the background, and then to eliminate them and leave only those he considered most relevant from a plastic point of view and to adequately reflect the intended meaning or intention, emphasising the essentials.

For Gassier, Goya's intention is very clear: he wanted to impress the viewer. Here there is only one figure on the ground, face down, probably wounded by the bull, standing upright in defiance, although in the engraving his coat will be darker. All the people crowding the scene are trying to finish killing the bull, who had previously been wounded by a "gentleman in the arena" who did not manage to finish him off, a task that is reserved for the scoundrels.

#### EXPOSICIONES

##### **Goya. Drawings, Etchings and Lithographs**

Goya. Drawings London 1954

from June 12th to July 25th 1954

cat. 66

cat. 47

Brussels 1985

##### **Goya en tiempos de guerra**

Museo Nacional del Prado Madrid 2008

consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008

cat. 145

Madrid 2019

cat. 217

Melbourne 2021

#### BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique  
pp. 177-216, espec. pp. 192-193  
XIX (75)  
1946

SÁNCHEZ CANTÓN, Francisco Javier  
n. 164  
1954  
Museo del Prado

LAFUENTE FERRARI, Enrique  
p. 76  
1963  
Le Club Français du Livre

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

GASSIER, Pierre y WILSON, Juliet  
p. 277, cat. 1175  
1970  
Office du livre

LAFUENTE FERRARI, Enrique  
p.13-14  
1974

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

GASSIER, Pierre  
pp. 358-359, cat. 254  
1975  
Noguer

MATILLA, José Manuel y MEDRANO, José Miguel  
pp. 60-61  
2001  
Museo Nacional del Prado

MATILLA, José Manuel y MENA, Manuela B. (comisarios)  
p. 324, cat. 217  
2019  
Museo Nacional del Prado

#### PALABRAS CLAVE

**TOROS LANZA LANCEAR DESJARRETAR ARMA BLANCA ACOSAR MATAR CANALLA BAJA ESTOFA VIOLENCIA BARBARIE**

