

# SECOND OF MAY 1808 (EL DOS DE MAYO DE 1808) (SKETCH 1)

CLASIFICACIÓN: EASEL PAINTING. ALLEGORY, MYTHOLOGY, HISTORY

SERIE: MAY 2ND AND 3RD (PAINTING AND SKETCHES, 1814) (2/4)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1814

UBICACIÓN

Museo Goya. Colección Ibercaja, Zaragoza, Spain

DIMENSIONES

24 x 32 cm

TÉCNICA Y SOPORTE

Oil on paper laid down on panel

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

Ibercaja Collection

FICHA: REALIZACIÓN/REVISIÓN

17 Mar 2010 / 14 Jun 2023

INVENTARIO

113 (1174)

## INSCRIPCIONES

Goya (ángulo inferior izquierdo).

## HISTORIA

This is a sketch for the painting *Second of May 1808*. It has been known about since Yriarte mentioned it in his book on Goya. There is also a second surviving sketch for the same painting.

The work belonged to Valentín Carderera from Huesca, as indicated in the inventory of paintings in his collection, which mentions this original sketch by Goya in a gilded frame, valued at 1,200 *reales de vellón* (copper reales). On his death in 1880, it moved to the collection of the Duke and Duchess of Villahermosa, having first been installed in the Villahermosa Palace in Madrid and later in the Ducal Palace at Pedrola in Zaragoza. In March 1996 it was acquired for the Ibercaja Collection along with *Masked Dance*.

#### ANÁLISIS ARTÍSTICO

In this first sketch Goya focused on the figures in the foreground, leaving those of the middle ground and the buildings in the background very roughly sketched and in the shadows. The outlines are created with strong black marks, and the colours used are vivid, less toned down than in the definitive work. Some of the hues used here are also different. The blue trousers of the Valencian figure who leaps at the enemy's horse on the left-hand side of the composition is swapped for the white of the sash in the final version, making it less striking. The change means that the painter makes the red of the Mameluke's trousers the focus of the viewer's attention.

There are other alterations, such as the position of the head of the dead soldier on the left, which is portrayed in a much more gruesome way in the canvas, since he no longer wears a hat, and is placed with his face towards us so that we can see his lifeless face and his slit throat. The other changes made favour the realism and the stark brutality of the scene, meaning that the final piece is an impressive, shocking testimony, the poses and gestures of the figures made more furious and threatening.

The support is unusual, a way round the scarcity of materials - and in particular, canvas - suffered by the artist during the war years. Eighteen works on panel by Goya are preserved from this period, and some of these have been found to have underlying paintings. Goya also had to reuse canvasses to get by, as revealed by x-rays carried out of some pieces.

#### EXPOSICIONES

##### **Goya 1900**

Ministerio de Instrucción Pública and Bellas Artes Madrid 1900

consultant editors Aureliano de Beruete, Alejandro Ferrant, Marqués de Pidal and Ricardo Velázquez. May 1900

cat. 74

##### **Exposición de bocetos para pinturas y esculturas (Siglos XVI-XIX)**

Sociedad Española de Amigos del Arte Madrid 1949

cat. 82

##### **Goya**

Koninklijk Kabinet van Schilderijen Mauritshuis The Hague 1970

organized by Ministerio de Estado y Asuntos Culturales and Réunion des Musées Nationaux, July 4th to September 13th 1970. Exhibited also at the Musée de l'Orangerie des Tuileries, Paris, October 25th to December 7th

1970 consultant editors

##### **Austellung. Francisco de Goya**

Galeria Paul Cassirer Berlin 1907

##### **Goya**

Festival Internacional de Granada, Palacio de Carlos V Granada 1955

consultant editor Enrique Lafuente Ferrari

cat. 110

##### **Goya en las colecciones madrileñas**

Museo Nacional del Prado Madrid 1983

consultant editor Enrique Lafuente Ferrari. From April 19th to June 20th 1983

cat. 40

##### **Pinturas de Goya**

Museo Nacional del Prado Madrid 1928

consultant editor Fernando Álvarez de Sotomayor. From April to -May 1928

cat. 55

##### **Francisco de Goya. IV Centenario de la capitalidad**

organized by Ayuntamiento de Madrid and Dirección General de Bellas Artes at the Casón del Buen Retiro Madrid 1961

consultant editor Valentín de Sambricio

cat. II

##### **Goya**

Koninklijke Musea Voor Schone Kunsten Van België Brussels 1985

consultant editor Luis González Seara. From October 26th to December 22nd 1985

cat. 34

1978, consultant editors

Jeannine Baticle and A. B. de Vries

cat. 44

### **Realidad e imagen. Goya 1746 – 1828**

Museo de Zaragoza Zaragoza 1996

consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996

cat. 59

### **De Goya al cambio de siglo (1800-1920). Pintura española y europea en la Colección Ibercaja**

Museu d'Art Jaume Morera Lérida 2001

organized by Obra social y cultural de Ibercaja at the following venues: Museo de Belas Artes da Coruña, A Coruña; Museo de Teruel; Museo de Huesca, Sala Amós Salvador de Logroño and Museo de Guadalajara, September 6th 2001 to March 10th 2002, consultant editor Ricardo Centellas Salamero.

cat. 2

### **Goya e il Mondo Moderno**

Palazzo Reale Milan 2010

organized by SEACEX, Palazzo Reale and Fundación Goya en Aragón, consultant editors Valeriano Bozal and Concepción Lomba Serrano. From March 17th to June 27th 2010

cat. 92

## **BIBLIOGRAFÍA**

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pp. 87, 136

1867

Henri Plon

GUDIOL RICART, José

vol. I, p. 359, cat. 621

t. I

1970

Polígrafa

### **Un boceto poco conocido de Goya, preparatorio para El dos de mayo de 1808 en Madrid**

Goya

ANSÓN NAVARRO, Arturo

262

1998

### **L'oeuvre peint de Goya. 4 vols**

DESPARMET FITZ - GERALD, Xavier

vol. I, p. 252, cat. 224

1928-1950

### **L'opera pittorica completa di Goya**

ANGELIS, Rita de

p. 127, cat. 563

1974

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### **De Goya al cambio de siglo (1800-1920) : pintura española y europea en la Colección Ibercaja**

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p. 46, cat. 2 y pp. 48-49 (il.)

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vol. IV, p. 19

1980-1982

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## **ENLACES EXTERNOS**