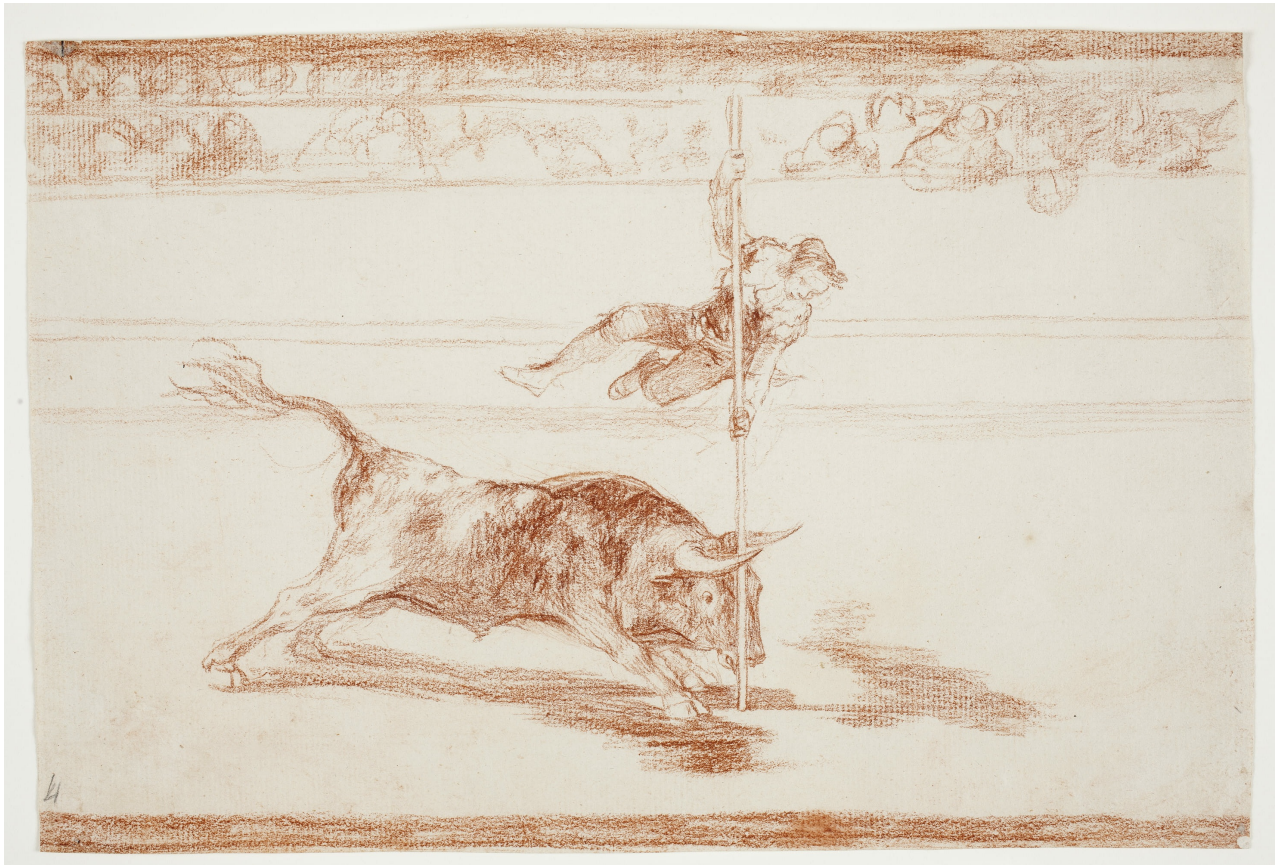


# JUANITO APIÑANI'S LIGHTNESS AND DARING IN THE ONE IN MADRID (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (20B/46)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1814 - 1816

UBICACIÓN

The Prado National Museum. Madrid, Madrid,  
Spain

DIMENSIONES

186 x 278 mm

TÉCNICA Y SOPORTE

Sanguine on laid paper

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

02 Oct 2021 / 22 Jun 2023

INVENTARIO

2034 (D4307)

## INSCRIPCIONES

4 (in pencil, lower left 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 *Juanito Apiñani's lightness and daring in the one in Madrid*. In this preparatory study, Goya was able to masterfully capture that stiflingly hot afternoon in the Madrid bullring in which Juanito Apiñani performed a pole vault across a bull. In the drawing, the contrast between the bull, the intensity of the line, which matches the brute force of the animal charging against the pole, and the graceful lightness of the man suspended for a moment in the air, is striking.

There are elements that differ from the engraving, the main one being that the bullring still has spectators on all sides, whereas in the print they are all huddled to one side. The characteristic parasols present in the engraving are not yet visible either. Nonetheless, many of the features of the print, such as the very short shadows on the bright sand, are already present here.

It should be noted that the drawing is notable for the casualness of its strokes, which allow the movement to be intuited despite the speed of its execution. Like the print it is used as a starting point, the drawing resembles a photograph: it manages to capture the moment as if it were a snapshot.

#### EXPOSICIONES

##### **Goya. Gemälde Zeichnungen. Graphik. Tapisserien**

Kunsthalle Basel Basle 1953

from January 23th to April 12th 1953

cat. 112

cat. 48

cat. 48

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

Goya. Drawings London 1954

from June 12th to July 25th 1954

cat. 67

cat. 48

##### **Los dibujos de Goya**

Museo Provincial de Zaragoza Zaragoza 1978

exhibition organized by Museo Provincial de Zaragoza, Ministerio de Cultura and Ayuntamiento de Zaragoza, exhibition guide written by Miguel Beltrán Lloris and Micaela Pérez Sáenz. October 1978

pp. 36-37, cat. 86

Madrid 2007

cat. 48

cat. 48

##### **Goya: Zeichnungen und Druckgraphik**

Städtische Galerie im Städelschen

Kunstintitut Frankfurt 1981

from February 13th to April 5th 1981

Madrid 2019

cat. 199

Madrid 2002

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GLENDINNING, Nigel  
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LAFUENTE FERRARI, Enrique  
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1963  
Le Club Français du Livre

**Vie et ouvre de Francisco de Goya**  
GASSIER, Pierre y WILSON, Juliet  
p. 278, cat. 1191  
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LAFUENTE FERRARI, Enrique  
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**Dibujos de Goya, 2 vols**  
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#### PALABRAS CLAVE

**TOROS TOREO TOREO A PIE JUANITO APIÑANI TEMERIDAD GARROCHA SOBREVOLAR SALTAR  
ESCUELA DE TOREO NAVARRO-ARAGONESA SOL CALOR MADRID**

#### ENLACES EXTERNOS