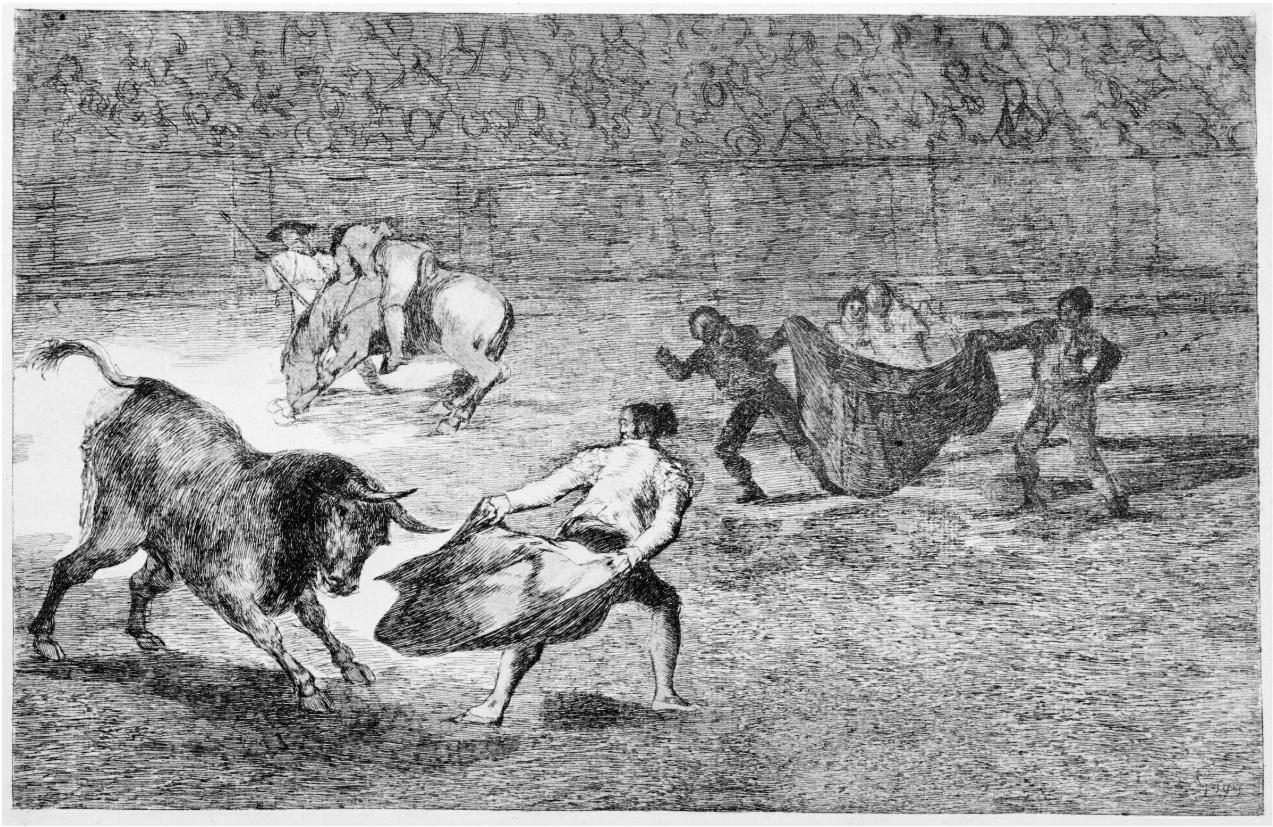
A RIGHT-HANDED MAN FIGHTING FROM THE FRONT FROM BEHIND (BULLFIGHTING K)

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (44/46)



DATOS GENERALES

CRONOLOGÍA	1814 - 1816
DIMENSIONES	240 x 347 mm
TÉCNICA Y SOPORTE	Aguafuerte y aguatinta bruñida sobre papel verjurado
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	02 Oct 2021 / 22 Jun 2023
INVENTARIO	836 225

INSCRIPCIONES

Goya (print, bottom right-hand corner)

HISTORIA

See *How the ancient Spaniards hunted bulls on horseback in the countryside*

This work is one of a group of five prints discarded by Goya and not included in the first edition of the *Bullfighting*, of which the copper plates have not survived, so they could not have been included in later editions of the series, as was the case with the seven that Loizelet added in 1876 in the third edition. Of the five prints mentioned above, identified by Gassier with the letters H-L, only a few state proofs and their preparatory drawings have survived.

Of a sixth print, of which the copper was never opened, only the preparatory drawing is extant.

Only one proof of the present print, with the etching and burnished aquatint, is preserved in the National Library of Spain (Inv. 45683). This proof of state was acquired by the National Library from the Amunátegui collection in Madrid around 1940, to which it had come, after successive inheritances, from the collection of Valentín Carderera, who had bought it in turn from Mariano Goya y Goicoechea, the painter's grandson, in the 1860s.

ANÁLISIS ARTÍSTICO

See *How the ancient Spaniards hunted bulls on horseback in the countryside*

A bullfighting scene with a lot of movement in which the bullfighter, positioned in the center of the composition, makes a cape pass with his back to the bull, who lunges from the left. The bull is depicted in full movement, as is the bullfighter´s cape and the group of figures in the background, a quadrille with another cape that is also trying to capture the animal´s attention. In the background on the left, we see a bullfighter retrating eith his horse, which appears to be injured as it stretches out its legs. In the background we can see the bullring with a large number od spectators, but depicted, as so often in bullfighting prints, as a mass, without detail.

The light in the scene is located in the center and comes form the left, leaving the right half of the composition in semi-darkness. Lafuente Ferrari calls this type of light reduced-focus illumination, which he relates to that found in other engravings in the series and its extensions such as *The Moors do another fight in the bullring with their dressing gowns*, *A Spanish knight kills a bull after losing his horse*, *The famous Fernando del Toro, barilarguero, forcing the beast with his garrocha*, and *The death of Pepe Illo* (*Bullfighting F*)

Lafuente Ferrari also comments that the present print was made known by Beruete, that it is a unique state proof, and that it was engraved in a similar way to the first engravings in the series. He also places it within the group of prints that present lances of the bullfight without historical context,

Gassier, for his part, relates the print to the bullfighter Pepe Illo and to a painting by Goya that depicts a similar cape pass entitled *Luck of the cape or Backwards cape pass.*

There is a preparatory drawing of this engraving, also titled *A right-handed man fighting from the front from behind* (*Bullfighting K*)

EXPOSICIONES

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 279

BIBLIOGRAFÍA

BERUETE Y MORET, Aureliano
1918
Blass S.A.

LAFUENTE FERRARI, Enrique
pp. 185-193
44
1941

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

LUJÁN, Néstor
1946 (reed. 1951)
Tartessos-F. Oliver Branchfelt

HARRIS, Tomás
vol. II, 1964, p. 361, cat. 247
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 281, cat. 1239

1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
cat. 371
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Ydioma universal: Goya en la Biblioteca Nacional

SANTIAGO PÁEZ, Elena y WILSON-BAREAU, Juliet (comisarias)
p. 250
1996
Biblioteca Nacional, Sociedad Estatal Goya 96 y Lunwerg

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 109-110
2001
Museo Nacional del Prado

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet
pp. 186-201
2016
Norton Simon Museum

PALABRAS CLAVE

CUADRILLA SUBALTERNO HERIDO CABALLO PICADOR BARRERA RUEDO PASE DE CAPA DE ESPALDAS CAPA DIESTRO TORERO TOREO TOROS

ENLACES EXTERNOS