

MISFORTUNES THAT OCCURRED IN THE BULLRING OF MADRID AND THE DEATH OF THE MAYOR OF TORREJÓN (PREPARATORY DRAWING).

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (21B/46)



DATOS GENERALES

CRONOLOGÍA

Ca. 1814 - 1816

UBICACIÓN

The Prado National Museum. Madrid, Madrid,
Spain

DIMENSIONES

185 x 302 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

2036 (D4308)

INSCRIPCIONES

16 (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 *Misfortunes that occurred in the bullring of Madrid and the death of the mayor of Torrejón*, which is still very different from the same one. In this case we see a large number of slightly sketched figures in the lower half of the scene, which occupies its entire width, while on the right the bull appears in profile with the mayor of Torrejón on its horns. Behind the bull a group of figures can be seen crowding together in the upper right-hand corner.

Finally, in completing the engraving, Goya introduced numerous modifications in the composition with respect to what was envisaged in this preparatory study. Thus, all the figures on the left are replaced by the empty stands, with the audience concentrated on the right, although the group behind the bull is eliminated, a bull which is practically the only element in the drawing that remains almost unchanged in the print.

In this drawing, Goya's intention was still simply to capture the tumult in the bullring and the moment of tension generated by the bull's bursting into the stalls, causing the crowds of people to flee and fall.

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien

Kunsthalle Basel Basle 1953

from January 23th to April 12th
1953

cat. 113

Boston 1974
cat. 183

1975
cat. 183

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. 87

Brussels 1985

Goya (1746-1828). Peintures-Dessins-Gravures

Centre Cultural du Marais Paris 1979

consultant editors Jacqueline et Maurice Guillard

cat. 74

Goya: Zeichnungen und Druckgraphik

Städtische Galerie im Städelischen Kunstinstitut Frankfurt 1981

from February 13th to April 5th
1981

Madrid 1989
cat. 172

Madrid 2002

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. 154

Goya: Luces y Sombras. Obras Maestras del Museo del Prado

The National Museum of Western Art Tokyo 2011

cat. 86

Barcelona 2012
cat. 63

Santander 2017
cat. 70

Madrid 2019
cat. 205

New York 2021

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1946

LAFUENTE FERRARI, Enrique
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1963
Le Club Français du Livre

The Changing image: Prints by Francisco Goya

SAYRE, Eleanor
pp. 230-231, cat. 183
1974
Museum of Fine Arts

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 76-78
2001
Museo Nacional del Prado

SÁNCHEZ CANTÓN, Francisco Javier
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1954
Museo del Prado

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p. 278, cat. 1193
1970
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GASSIER, Pierre
pp. 376-377, cat. 263
1975
Noguer

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LAFUENTE FERRARI, Enrique
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1979
Urbión

MATILLA, José Manuel y MENA, Manuela B. (comisarios)
pp. 308-309
2019
Museo Nacional del Prado

PALABRAS CLAVE

**MADRID MUERTE ALCALDE DE TORREJÓN CAOS COGIDA DESGRACIA TRAGEDIA ACCIDENTE
TOREO TOROS**

ENLACES EXTERNOS