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

cat. 183

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

Goya (1746-1828). Peintures-Dessins-Gravures
Centre Cultural du Marais París 1979
consultant editors Jacqueline et Maurice Guillard
cat. 74

Goya: Zeichnungen und Druckgraphik
Städtische Galerie im Städelschen Kunstintitut Frankfurt 1981
from February 13th to April 5th 1981

Brussels 1985

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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1961

LAFUENTE FERRARI, Enrique
p.103
1963

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet

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Museo Nacional del Prado

PALABRAS CLAVE

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

ENLACES EXTERNOS