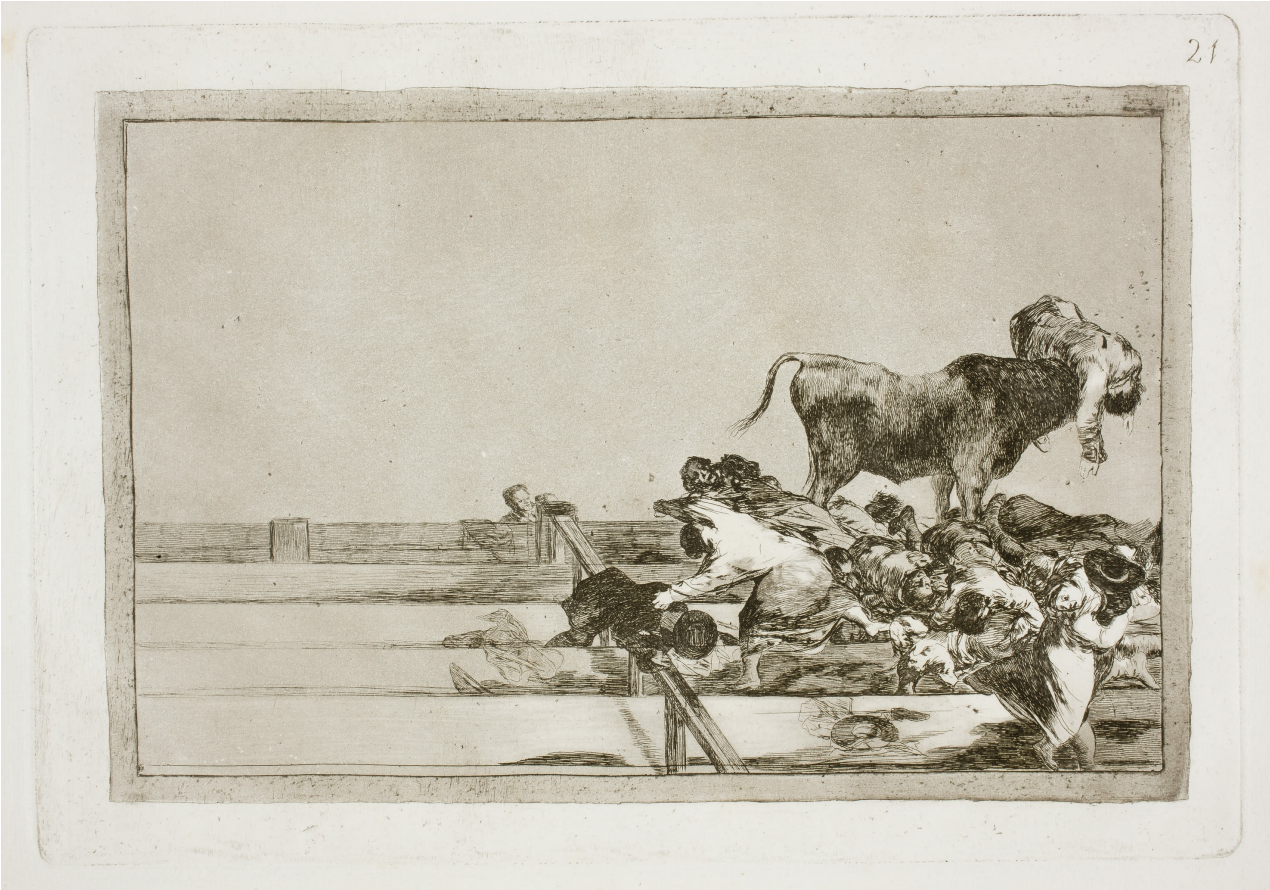
MISFORTUNE IN THE BULLRING IN MADRID AND DEATH OF THE MAYOR OF TORREJÓN

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA	1814 - 1816
DIMENSIONES	247 x 353 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	02 Oct 2021 / 22 Jun 2023
INVENTARIO	964 -

INSCRIPCIONES

21 (print, upper right-hand corner)

HISTORIA

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

A state proof before aquaitint, wash and burnisher is preserved in the Provôt Collection in Paris.

The plate is kept at the National Chalcography (nº 354)

ANÁLISIS ARTÍSTICO

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

Another of the most characteristic images of bullfighting. It narrates an event which, although its veracity is questioned by some authors, is usually identified with a real event that took place on June 1801 in the Madrid bullring, in which a bull leapt into the arena and carried off several people, killing two of them, one of them the mayor of the nearby town of Torrejón of Ardoz, who in the picture appears skewered, already dead, on the horns of the bull.

The most striking feature of the engraving is its unique point of view, its impossible and absurd perspective, which places the viewer at the same height as the audience. The composition is deliberately asymmetrical and unbalanced in the distribution of the masses, as Goya arranges the chaotic crowd grouped together in only a quarter of the available space, with sketchy, foreshortened figures, leaving the rest of the space almost empty, no doubt with the aim of increasing the sense of anxiety and unease that he intended to convey. Furthermore, the action takes place entirely in the stands of the bullring, without the arena playing a leading role, which breaks with the usual location of composition of bullfighting scenes.

Although it refers to a specific event, Goya omits any detail that would allow us to identify the figures. Among the people crowded together on the right of the scene, we see how some figures flee to the left, while others are almost paralysed with fear, as in the case of a woman in the foreground on the right, whose face is unhinged with fright and who is being held by a man in a hat. There are bodies on the ground, crushed or trampled by the bull. The bull is on the right of the composition, in profile, its head covered by the skewered body of the mayor of Torrejón, from which one of the animal's horns is sticking out.

Count la Viñaza has already drawn attention to an enigmatic figure with his head peeping out from the outside of the barrier, observing the scene with a calm look, who seems to have Goya's physiognomy and could therefore be a self-portrait. Perhaps Goya's intention in this print was to denounce the insecurity of bullrings.

Martínez-Novillo relates this engraving, because of its crude bullfighting drama, to that of the death of Pepe Hillo, entitled *The Unfortunate Death of Pepe Illo in the Bullring in Madrid,* although in that case he changes the scene of a spectator being caught for that of a bullfighter.

Bagüés and Lafuente Ferrari were the first to situate the action depicted on the 15th June 1801, when the fourth bull from a Palaciosrubios (Salamanca) bull-ranch jumped into the bullring in Madrid and fell in the passage of the marshals' exit gate. Mayer and Martínez-Novillo, for their part, also speak of the royal functions of 1789, with historical references to bulls that jumped the barrier.

This print, despite grouping the figures in a very small part of the composition like the one immediately before it, entitled *Lightness and Daringness of Juanito Apiñani in the one in Madrid*, contrasts sharply with it, as that one had a playful sense and this one has a dramatic one.

Goya made a preparatory drawing for the present engraving, although very different, also entitled *Misfortune in the bullring in Madrid and death of the mayor of Torrejón*

EXPOSICIONES

Grabados y dibujos de Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1946
catalogue Elena Páez Ríos

Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte
Biblioteca Nacional Madrid 1978
May - June 1978

Grabados de Goya: colección propiedad de la Biblioteca Nacional, que se conserva en su Gabinete de
Casa de la Amistad de Moscú Moscow 1979
exhibition displayed from January 18th to 31st 1979

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 98

1984

Madrid 1987

Madrid 1990
cat. 36

Goya grabador
Museo del Grabado Español Contemporáneo
Marbella 1996
from March 8th to May 5th 1996

Zaragoza 1996

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 290

Schlaf der Vernunft. Original radierungen von Francisco de Goya
Munich 2000

Madrid 2002

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. 155

Bilbao 2012

Goya luces y sombras
CaixaForum Barcelona 2012
consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012
cat. 63

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 33

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 222

Zaragoza 2017

Agen 2019
cat. 66

Madrid 2019
cat. 136

Zaragoza 2021

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Labor

LAFUENTE FERRARI, Enrique
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XIX (75)
1946

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1946 (reed. 1951)
Tartessos-F. Oliver Branchfelt

GLENDINNING, Nigel
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1961

HARRIS, Tomás
vol. II, 1964, p. 336, cat. 224
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 278, cat. 1192
1970
Office du livre

Goya, Das Zeitalter de Revolutionen. 1789-1830
HOFMANN, Werner (ed.)
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1980
Prestel-Verlag Münche und Hamburger Kunsthalle

HOLO, Selma Reuben
pp. 18, 19, 24 y 32
1986
Milwaukee Art Museum

MARTÍNEZ-NOVILLO, Álvaro
pp. 32-34 y 39
1992
Caser-Turner

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 342
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Ydioma universal: Goya en la Biblioteca Nacional
SANTIAGO PÁEZ, Elena y WILSON-BAREAU, Juliet (comisarias)
p. 255
1996
Biblioteca Nacional, Sociedad Estatal Goya 96 y Lunwerg

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

MATILLA, José Manuel
pp. 432-434, cat. 154-155
2008
Museo Nacional del Prado y Ediciones El Viso

Goya en tiempos de guerra
MENA MARQUÉS, Manuela B.
p. 433
2008
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 108
2013
Pinacoteca de París

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 322
2014
Museum of Fine Arts Boston Publications

Goya. In the Norton Simon Museum
WILSON-BAREAU, Juliet

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREU, Juliet
p.121
2019

MATILLA, José Manuel y MENA, Manuela B. (comisarios)
p. 217, cat. 136
2019

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

Snoeck

Museo Nacional del Prado

Goya. Traveler and artist of the Grand Tour (exp. cat.)
GALLEGO GARCÍA, Raquel (comisaria)
pp. 232-233
2021
Gobierno de Aragón

PALABRAS CLAVE

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

ENLACES EXTERNOS