

# UNFORTUNATE CHARGE OF A POWERFUL BULL (BULLFIGHTING B) (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (35B/46)



## DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1815
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	190 x 319 mm
TÉCNICA Y SOPORTE	Documented work
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	El Prado National Museum
TITULAR	03 Oct 2021 / 22 Jun 2023
FICHA: REALIZACIÓN/REVISIÓN	2082 (D4321)
INVENTARIO	

## INSCRIPCIONES

6 (in pencil, bottom right-hand 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 for *Unfortunate charge of a powerful bull (Bullfighting B)*. This is a work of great movement like its corresponding engraving, although when the drawing was transferred to the plate Goya removed certain elements such as the horse in the lower right corner. The composition is otherwise almost the same as that of the future print: in the centre of the scene we see the moment when the bull charges the horse, which is literally in the air while the picador falls and the group of young men try to get the bull's attention so that he releases the horse. The bullring can be seen in the background, with people depicted in it, albeit in a sketchy manner. The drawing is more illuminated than the engraving, which Goya decided not to include in the original series due to the effects created by the aquatint.

Gassier compares this preparatory drawing with one of the two studies in another print: *Two groups of picadors being rolled at once by a single bull (preparatory drawing 1)*, by the almost identical gutted horse, but in the opposite direction, which can be seen in the same drawing. The drawing is a fast drawing.

The present drawing is attached to a second laid paper belonging to a French army record book in Spain.

#### CONSERVACIÓN

The paper retains creases from being passed through the press.

#### EXPOSICIONES

**Goya. Gemälde  
Zeichnungen. Graphik.  
Tapisserien**  
Kunsthalle Basel Basle 1953  
from January 23th to April 12th  
1953  
cat. 117

Hamburg 1966  
cat. 131

**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. 89

Brussels 1985

**Goya: Luces y Sombras.  
Obras Maestras del Museo  
del Prado**  
The National Museum of Western Art Tokyo  
2011  
cat. 83

Barcelona 2012  
cat. 60

#### BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique  
pp. 177-216, espec. pp. 185 y 210  
XIX (75)  
1946

SÁNCHEZ CANTÓN, Francisco Javier  
cat. 186  
1954  
Museo del Prado

LAFUENTE FERRARI, Enrique  
p. 164  
1963  
Le Club Français du Livre

**Vie et ouvre de Francisco  
de Goya**  
GASSIER, Pierre y WILSON, Juliet  
p. 280, cat. 1222  
1970  
Office du livre

LAFUENTE FERRARI, Enrique  
p. 20  
1974

**Dibujos de Goya, 2 vols**  
GASSIER, Pierre  
pp. 406-407, cat. 278  
1975  
Noguer

MATILLA, José Manuel y MEDRANO, José  
Miguel

**PALABRAS CLAVE**

**SUERTE DE VARAS SUELO CAÍDA PICADOR CABALLO LUCHA INCIDENTE PERCANCE  
TOREO TOROS**

**ENLACES EXTERNOS**