

# 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

Kunstintitut 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

## BIBLIOGRAFÍA

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pp. 177-216, espec. p. 200  
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LAFUENTE FERRARI, Enrique  
p.103  
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  
n. 174  
1954  
Museo del Prado

### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 278, cat. 1193  
1970  
Office du livre

### **Dibujos de Goya, 2 vols**

GASSIER, Pierre  
pp. 376-377, cat. 263  
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MATILLA, José Manuel  
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GLENDINNING, Nigel  
pp. 120-127  
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1961

LAFUENTE FERRARI, Enrique  
p. 16  
1974

### **El mundo de Goya en sus dibujos**

LAFUENTE FERRARI, Enrique  
pp. 198-199  
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