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	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	03 Oct 2021 / 22 Jun 2023
INVENTARIO	2082 (D4321)

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
pp. 100-101
2001
Museo Nacional del Prado

PALABRAS CLAVE

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

ENLACES EXTERNOS