UNFORTUNATE CHARGE OF A POWERFUL BULL (BULLFIGHTING B)

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA	1814 - 1815
DIMENSIONES	246 x 348 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta, punta seca y bruñidor
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	29 Sep 2021 / 22 Jun 2023
INVENTARIO	964 -

INSCRIPCIONES

B (print, upper right-hand corner)

Goya (print, bottom right-hand corner)

HISTORIA

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

This print, discarded by Goya and not included in the first edition of *Bullfighting* of 1816 because of faults in the aquatint bite, was added and published for the first time, along with six others (A-G), in the third edition of the series, printed by Eugène Loizelet in Paris in 1876. It was retained in subsequent editions of

the *Bullfighting*.

A condition test made before the lettering was engraved is preserved.

The plate is kept at the National Chalcography (nº 368), with *Another way of hunting on foot* engraved on the obverse.

ANÁLISIS ARTÍSTICO

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

This scene is very agitated and saturated with characters, like most of the scenes Goya painted at the beginning of the original series. The use of aquatint is striking, the vigorous effect it creates giving the scene a dramatic character. Paradoxically, for this reason, because of the effects created by the aquatint in the right half of the composition, Goya is thought to have discarded the print from the original series.

We see a bull being carried off a horse, which is completely turned around and the picador who was riding it is falling on the other side. Behind appears a large group of men, probably pimps, who try to separate the bull from the horse, whipping it with pikes, while they watch the scene without getting too excited.On the right-hand side there is another group of three men with their backs to the bullring. The light especially illuminates the cruellest part of the scene, the encounter between the horse and the bull, and part of the group of men on the left. The right half of the composition is illuminated by the curious effect generated by the aquatint.

In terms of subject matter, the print is related to two engravings from the original Bullfighting series, specifically *Fall of a bullfighter from his horse under the bull* and *Two groups of bullfighters being run over by a single bull at once,* as the subject matter is the same.

Lafuente Ferrari stresses that the engraving has the typical characteristics of the first scenes in the series. Martínez-Novillo, for his part, points out that the three scenes showing the fall of the picadors (26, 32 and B) are among the most important in the series, as they reflect the events with notable veracity, movement and violence, both conceptually and visually. Furthermore, he rules out the possibility that they reflect anti-bullfighting ideas, as some authors have suggested, as in reality what Goya did was to tell the events as they happened, although he was aware of their plasticity. He thinks, however, that in this case he may have introduced a certain degree of self-censorship due to the crudeness of the scene, which in principle he was satisfied with, as he signed it on the plate. He relates it to the other prints in the series that deal with the suerte de varas and its incidents (22, 26-28 and 32).

There is a preparatory drawing of the present print, also titled *Unfortunate charge of a powerful bull (Bullfighting B)*.

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

1984

Madrid 1987

Madrid 1990

Goya grabador

Goya grabador

Fundación Juan March Madrid 1994
consultant editors Alfonso E. Pérez Sánchez and Julián Gállego, from January 14th to March 20th 1994

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

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

Madrid 2002

Madrid 2002

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. 60

Zaragoza 2017

BIBLIOGRAFÍA

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

LUJÁN, Néstor
1946 (reed. 1951)
Tartessos-F. Oliver Branchfelt

HARRIS, Tomás
vol. II, 1964, p. 352, cat. 238
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 280, cat. 1221
1970
Office du livre

Goya, toros y toreros
GASSIER, Pierre
p. 118, cat. 51
1990
Ministerio de Cultura, Comunidad de Madrid

MARTÍNEZ-NOVILLO, Álvaro
pp. 21, 35-36 y 39
1992
Caser-Turner

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 360
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 100-101
2001
Museo Nacional del Prado

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

PALABRAS CLAVE

TOROS TOREO PERCANCE INCIDENTE CABALLO PICADOR CAÍDA SUELO SUERTE DE VARAS

ENLACES EXTERNOS