

TWO GROUPS OF BULLFIGHTERS RUN OVER BY A SINGLE BULL AT ONCE

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (32/46)



DATOS GENERALES

CRONOLOGÍA

1814 - 1816

DIMENSIONES

245 x 354 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta, punta seca, buril y bruñidor

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

FICHA: REALIZACIÓN/REVISIÓN

01 Oct 2021 / 22 Jun 2023

INVENTARIO

964 -

INSCRIPCIONES

32 (print, upper right-hand corner)

HISTORIA

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

The plate is kept at the National Chalcography (nº 365).

ANÁLISIS ARTÍSTICO

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

A fierce scene of fighting between several members of a cuadrilla and a bull, which has already caused the fall and death of two horses and has injured the picador riding one of them and is violently knocking down another horse in the foreground, including the picador who is riding it. In particular, we can see how the bull is thrusting a pitón into the horse's stomach while the picador, still on the horse, in turn thrusts his pike into the bull. There are several labourers in the arena, some of them removing the injured body of the fallen picador and others trying to separate the bull from the horse he is charging and to hold the picador who is about to fall, helping him to pike the bull.

The lighting of the scene is very dramatic because there is only light on the characters. The rest of the square, including the stretches of ground, is darkened. In this way, with these flashes of light, Goya directs our attention to where he wants us to look. However, in the two preparatory drawings for the print, the light is still spread throughout the scene.

For Bagüés this type of tumultuous scene reminds him of the *Disasters of War*, while for Lafuente Ferrari the print is one of the engravings that narrate incidents or incidents without historical precision and reflects a tragic feeling that would culminate in the series of the Bulls of Bordeaux, in lithographs such as *Brave Bull*. In his opinion, it also presents a treatment very similar to that of the so-called "unpublished" prints, i.e. those that were not included in the official edition of the Bullfighting.

Glendinning, as in the case of other prints in the series (nos. 18, 19, 24, 26, 28 and 31), interprets the distorted faces of some of the figures as a criticism of those who participate in one way or another in a bullfight. Martínez-Novillo, for his part, relates the engraving to the *Bullfighting* prints and their extensions that deal with the suerte de varas and its incidents (Nos. 22, 26, 27, 28 and 32, and B), such as the one entitled *The hardworking Rendón stinging a bull, from whose luck he died in the bullring in Madrid*.

As already mentioned, there are two preparatory drawings of the present print, also entitled *Two groups of bullfighters run over by a single bull at once (preparatory drawing 1)* and *Two groups of bullfighters run over by a single bull at once (preparatory drawing 2)*

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

Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 - 1981)

Hamburger Kunsthalle Hamburg 1980

cat. 256

1984

Madrid 1987

Goya: toros y toreros

Espace Van Gogh Arles 1990

displayed also at Academia de Bellas Artes de San Fernando, Madrid, consultant editor Pierre Gassier.

cat. 48

Zaragoza 1996

Goya grabador

Fundación Juan March Madrid 1994

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

Goya grabador

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

Goya en tiempos de

Bilbao 2012

guerra

Museo Nacional del Prado Madrid 2008

consultant editor Manuela B.

Mena Marqués, from April 14th to
July 13th 2008

cat. 158

Zaragoza 2017

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 37

BIBLIOGRAFÍA

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1926

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XIX (75)
1946

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

GLENDINNING, Nigel
pp. 120-127
24
1961

HARRIS, Tomás
vol. II, 1964, p. 348, cat. 235
1964
Bruno Cassirer

Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p. 279, cat. 1214
1970
Office du livre

The Changing image: Prints by Francisco Goya

SAYRE, Eleanor
pp. 241-243, cat. 193-195
1974
Museum of Fine Arts

Goya, Das Zeitalter de Revolutionen. 1789-1830

HOFMANN, Werner (ed.)
p. 293
1980
Prestel-Verlag Münche und Hamburger
Kunsthalle

HOLO, Selma Reuben
p. 27
1986
Milwaukee Art Museum

Goya, toros y toreros

GASSIER, Pierre
p. 115
1990
Ministerio de Cultura, Comunidad de Madrid

MARTÍNEZ-NOVILLO, Álvaro
pp. 26 y 35
1992
Caser-Turner

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
cat. 357
1996
Ministerio de Educación y Cultura, Biblioteca
Nacional

MATILLA, José Manuel y MEDRANO, José
Miguel
pp. 95-97
2001
Museo Nacional del Prado

MATILLA, José Manuel
pp. 437-439, cat. 157-158
2008
Museo Nacional del Prado y Ediciones El Viso

Goya en tiempos de guerra

MENA MARQUÉS, Manuela B.
p. 158
2008
Museo Nacional del Prado

Goya. In the Norton Simon Museum

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

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo
p. 110
2013
Pinacoteca de París

PALABRAS CLAVE

**TRAGEDIA MUERTE VIOLENCIA LUCHA PEÓN CUADRILLA PICA PICADOR BARRERA
RUEDO TORERO TOREO TOROS**

ENLACES EXTERNOS