# 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lithographs such as *Brave Bull.* In his opinion, it also presents a treatment very similar to that of the so-called "unpublished" prints, i.e. those that were not included in the official edition of the Bullfighting.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 Revolucionen. 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*

**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

Zaragoza 1996

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

Madrid 2002

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. 158*

Bilbao 2012

**Goya et la modernité**
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
*cat. 37*

Zaragoza 2017

**BIBLIOGRAFÍA**


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Tip. del Hospicio

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1946 (reed. 1951)
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GLENDINNING, Nigel
pp. 120-127
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1961

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

**Vie et ouvre 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.)
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1980
Prestel-Verlag Münche und Hamburger Kunsthalle

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1986
Milwaukee Art Museum

**Goya, toros y toreros**
GASSIER, Pierre
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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**