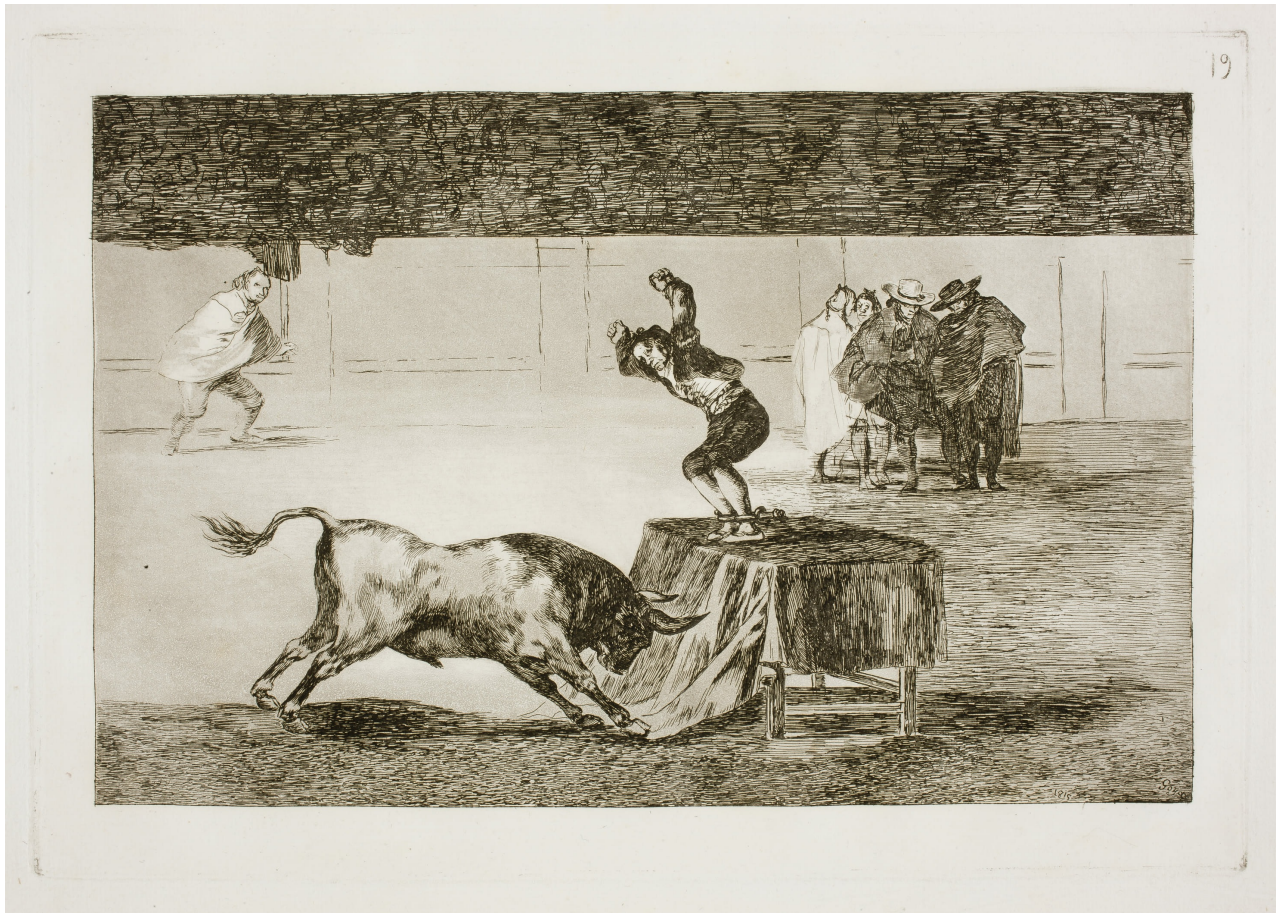


# ANOTHER MADNESS IN THE SAME SQUARE

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (19/46)



## DATOS GENERALES

CRONOLOGÍA

1815

DIMENSIONES

245 x 353 mm

TÉCNICA Y SOPORTE

Agua fuerte, aguainta, 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

19 (print, upper right-hand corner)

1815 (print, under right-hand corner)

Goya (print, under right-hand corner)

## HISTORIA

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

Two state proofs are preserved: one before the additional aquatint and additional drypoint and burin touches, and the other before the additional burnishing and drypoint and burin touches.

The plate is kept at the National Chalcography (no. 352).

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

The fourth of the five prints of the "extended" version of *La Tauromaquia*, dedicated to the exploits of Martincho (Nos. 15, 16, 18, 19 and H). It presents us with a somewhat bizarre scene in which the famous Martincho, in another of his madnesses, is on a table in the middle of the bullring and with shackles on his feet, about to jump over a bull, while five members of his cuadrilla (a bullfighting team) watch in the background. The detail with which Goya captures the facial features of the bullfighter, who waits on the table for the bull to charge, is striking.

Once again we have before us the barrier of the bullring, so that the spectator's point of view coincides with that of part of the audience in the lower part of the stands. The main part of the action takes place in the centre of the composition, but to the sides, at the back of the bullring, we can see various secondary characters, and further on, behind the barrier, we can sense the audience watching the bullfight from the stands. This part corresponding to the crowd is heavily striped in order to achieve a dark shading that contrasts markedly with the area of the barrier and the bullring itself, which are much brighter, except for the right-hand side of the latter, which is also in shadow, although less intense. This use of shading makes it possible to highlight a very limited area, the central part, where most of the action takes place. The bull's back is also illuminated, while his head is in shadow.

Von Loga believes that Goya may have witnessed the scene in his youth in the bullring in Saragossa. Glendinning, for his part, relates the somewhat distorted treatment of the faces, which in his opinion implies a criticism of those who participate in one way or another in a bullfight, to other engravings of *Bullfighting*, in particular with *Martincho's recklessness in the Zaragoza Square*, *Ceballos himself, mounted on another bull, broke rejones in the bullring of Madrid*, *A bullfighter falls from his horse under the bull*, *The hard-working Rendón stinging a bull from whose fate he died in the bullring in Madrid*, *Fire flags*, and *Two groups of bullfighters run over at once by a single bull*.

Sayre points out how Goya narrows the light to increase the tension and drama around the protagonists. He notes that the two main figures are smaller than in other prints. Both Sayre and Lafuente Ferrari correctly identify Martincho with Antonio Ebassun, the real name of the bullfighter, which has since been confirmed.

There is a preparatory drawing of the present print, also entitled *Another madness in the same square*.

#### 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**

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

##### **Ydioma universal: Goya en la Biblioteca Nacional**

Biblioteca Nacional Madrid 1996

from September 19th to December

##### **Schlaf der Vernunft. Original radierungen von Francisco de Goya**

Munich 2000

Madrid 2002

15th 1996

cat. 285

Madrid 2002

Bilbao 2012

Zaragoza 2017

#### BIBLIOGRAFÍA

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vol. II, 1964, p. 334, cat. 222  
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#### The Changing image: Prints by Francisco Goya

SAYRE, Eleanor  
pp. 227-229, cat. 180-182  
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#### Goya, toros y toreros

GASSIER, Pierre  
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MARTÍNEZ-NOVILLO, Álvaro  
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#### Goya y Aragón. Familia, amistades y encargos artísticos

ANSÓN NAVARRO, Arturo  
pp. 225-226  
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1995  
Caja de Ahorros de la Inmaculada de Aragón  
Col. Mariano de Pano y Ruata

#### Catálogo de las estampas de Goya en la Biblioteca Nacional

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

#### Ydioma universal: Goya en la Biblioteca Nacional

SANTIAGO PÁEZ, Elena y WILSON-BAREAU, Juliet (comisarias)  
p. 253  
1996  
Biblioteca Nacional, Sociedad Estatal Goya 96 y Lunewerg

MATILLA, José Manuel y MEDRANO, José Miguel  
pp. 72-74  
2001  
Museo Nacional del Prado

#### Goya. In the Norton Simon Museum

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

#### PALABRAS CLAVE

**ESCUELA DE TOREO NAVARRO-ARAGONESA CUADRILLA SALTAR GRILLOS GRILLETES MESA  
TEMERIDAD LOCURAS DE MARTINCHO ANTONIO EBASSUN MARTINCHO TOREO A PIE TOREO  
TOROS**

#### ENLACES EXTERNOS