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	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

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 drypint and burin touches.

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

ANÁLISIS ARTÍSTICO

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

Boston 1974

1975

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 15th 1996
cat. 285

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

Madrid 2002

Madrid 2002

Bilbao 2012

Zaragoza 2017

BIBLIOGRAFÍA

LOGA, Valerian von
p. 27
1903
Klinkhardt & Biermann

GLENDINNING, Nigel
pp. 120-127
24
1961

The Changing image: Prints by Francisco Goya
SAYRE, Eleanor
pp. 227-229, cat. 180-182
1974
Museum of Fine Arts

MARTÍNEZ-NOVILLO, Álvaro
pp. 31-32
1992
Caser-Turner

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 Lunwerg

LAFUENTE FERRARI, Enrique
pp. 177-216, espec. pp. 198-199
XIX (75)
1946

HARRIS, Tomás
vol. II, 1964, p. 334, cat. 222
1964
Bruno Cassirer

HOLO, Selma Reuben
p. 24
1986
Milwaukee Art Museum

Goya y Aragón. Familia, amistades y encargos artísticos
ANSÓN NAVARRO, Arturo
pp. 225-226
10
1995
Caja de Ahorros de la Inmaculada de Aragón
Col. Mariano de Pano y Ruata

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

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

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 278, cat. 1188
1970
Office du livre

Goya, toros y toreros
GASSIER, Pierre
p. 102, cat. 34
1990
Ministerio de Cultura, Comunidad de Madrid

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 340
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

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