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lithographs such as *Brave Bull.* In his opinion, it also presents a treatment very similar to that of the so-called "unpublished" prints, i.e. those that were not included in the official edition of the Bullfighting.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

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XIX (75)
1946

LUJÁN, Néstor
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 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.)
p. 293
1980
Prestel-Verlag Münche und Hamburger Kunsthalle

HOLO, Selma Reuben
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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