DOGS TO THE BULL (BULLFIGHTING C)

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (36/46)

DATOS GENERALES

CRONOLOGÍA	1814 - 1815
DIMENSIONES	245 x 347 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

C (print, upper right-hand corner)

HISTORIA

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

This print, discarded by Goya and not included in the first edition of the *Bullfighting* of 1816 because of faults in the etching of the aquatint, was added and published for the first time, along with six others (A-G), in the third edition of the series, printed by Eugène Loizelet in Paris in 1876. It was retained in subsequent editions of the *Bullfighting*.

A state proof made before engraving the lettering is preserved.

The plate of the print is preserved in the National Chalcography (no. 369), with *The Moors are doing*

another fight in the square with their bathrobe engraved on the obverse.

ANÁLISIS ARTÍSTICO

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

Print showing the same subject as *They throw dogs to the bull.* In fact, this was probably the first version of the theme engraved by Goya, but he eventually discarded it because of the result obtained with the aquatint. He was not convinced by the way it turned out because there was too much bite and it became too dark.

As a result, he ruled out including it in the series, replacing it in the end with *They throw dogs to the bull*, which is a second, somewhat simpler version of the same theme, a view shared by authors such as Bagües, Lafuente Ferrari and Martínez-Novillo.

In Bagüés's view, moreover, the composition of the present print is similar to that of the substitute engraving, except that here there are more figures, specifically a group of labourers on the left who contemplate the fight between the dogs and the bull as they wait to be able to give the bull the final blow. Several later authors also comment on the coincidence of the composition between the two prints. The composition is centralised, with the figures standing out in the centre to capture the viewer's attention, thus avoiding scattering.

The work is also thematically related to a Goyaesque lithograph entitled *Bull harassed by dogs,* which also shows the unique bullfighting practice of throwing dogs at tame bulls, a practice that was eventually replaced by the use of fire banderillas, also reflected in the series in the print *Fire flags*. In turn, the work is linked to a drawing by Goya that also depicts violent harassment by a pack of dogs, although not of a bull but of a cat and a man on a donkey: *Man on a donkey, with a cat on his head, pursued by dogs (F.39).*

There is a preparatory drawing of the present print, also entitled *Dogs to the bull (Bullfighting C)*

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

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

Madrid 2002

Madrid 2002

Bilbao 2012

Zaragoza 2017

BIBLIOGRAFÍA

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1926
Tip. del Hospicio

LAFUENTE FERRARI, Enrique
pp. 177-216, espec. pp. 210-211
XIX (75)

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

1946

HARRIS, Tomás
vol. II, 1964, p. 353, cat. 239
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 280, cat. 1223
1970
Office du livre

HOLO, Selma Reuben
p. 19
1986
Milwaukee Art Museum

MARTÍNEZ-NOVILLO, Álvaro
pp. 21, 36 y 39
1992
Caser-Turner

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 361
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 101-102
2001
Museo Nacional del Prado

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

PALABRAS CLAVE

TOROS TOREO PERRO PERROS ACOSO PUNTILLERO PEÓN ALGUACIL CABALLO CORVETA BANDERILLAS DE FUEGO

ENLACES EXTERNOS