

# COMBAT OF A HARNESSED CARRIAGE WITH TWO MULES (BULLFIGHTING G)

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (40/46)



## DATOS GENERALES

CRONOLOGÍA

1814 - 1815

DIMENSIONES

253 x 349 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta, punta seca, buril y bruñidor

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

FICHA: REALIZACIÓN/REVISIÓN

02 Oct 2021 / 22 Jun 2023

INVENTARIO

964 -

## INSCRIPCIONES

G (print, upper right-hand corner)

## HISTORIA

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

The print, rejected by Goya and not included in the first edition of the *Bullfighting* of 1816, was added and published for the first time, along with six other (A-G), in the third edition of the series, published by Eugène Loizelet in Pais in 1876. It was retained in subsequent editions of the *Bullfighting*.

A state proof is preserved before the letter was inscribed.

The plate of the print is preserved in the National Chalcography (no. 373), with *The male value of the famous Pajuelera in Zaragoza* engraved on the obverse.

#### ANÁLISIS ARTÍSTICO

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

This engraving depicts a very curious scene: a horse-drawn carriage in the middle of the bullring, which serves as a complement to the bullfighting. Several men, dressed in the fashion of the late 18th century, are riding in the carriage, attempting to spear a bull who is in turn attacking a picador on horseback next to the carriage, who also thrusts his pike at the bull with viciousness, as is evident from the expression on his face, which can be seen perfectly as this is the part of the plate that receives the most light. This circumstance also allows us to see that the bull has stuck the picador's horse with a pitón and that blood is dripping down, an unusual occurrence in the series. In the background of the scene are three figures wearing capes and hats. The composition is delimited by the barrier and the seats in the stands, which are occupied by a variety of people, although the seats are not crowded.

According to Lafuente Ferrari, thanks to an original bullfighting poster still preserved, it has been possible to determine that a bullfight like this one, probably the one that inspired the print, took place in the Aranjuez bullring on 17 June 1797.

There is a preparatory drawing for this print, also entitled *Combat of a harnessed carriage with two mules (Bullfighting G)*

#### EXPOSICIONES

##### **Grabados y dibujos de Goya en la Biblioteca Nacional**

Biblioteca Nacional Madrid 1946  
catalogue Elena Páez Ríos

1984

##### **Goya grabador**

Fundación Juan March Madrid 1994  
consultant editors Alfonso E. Pérez Sánchez and Julián Gállego, from January 14th to March 20th 1994

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

Munich 2000

Bilbao 2012

##### **Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte**

Biblioteca Nacional Madrid 1978  
May - June 1978

Madrid 1987

##### **Goya grabador**

Museo del Grabado Español Contemporáneo Marbella 1996  
from March 8th to May 5th 1996

Madrid 2002

Zaragoza 2017

##### **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

Madrid 1990

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

Biblioteca Nacional Madrid 1996  
from September 19th to December 15th 1996  
cat. 280

Madrid 2002

#### BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique  
pp. 177-216, espec. pp. 185 y 213  
XIX (75)  
1946

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

HARRIS, Tomás  
vol. II, 1964, p. 357, cat. 243  
1964  
Bruno Cassirer

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet

##### **Goya, toros y toreros**

GASSIER, Pierre  
p. 124, cat. 59

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

SANTIAGO, Elena M. (coordinadora)

p. 280, cat. 1231  
1970  
Office du livre

1990  
Ministerio de Cultura, Comunidad de Madrid

cat. 368  
1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

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

SANTIAGO PÁEZ, Elena y WILSON-BAREAU,  
Juliet (comisarias)  
p. 250  
1996  
Biblioteca Nacional, Sociedad Estatal Goya 96  
y Lunweg

MATILLA, José Manuel y MEDRANO, José  
Miguel  
pp. 106-107  
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 PICADOR PICA CUADRILLA COCHE COCHE DE CABALLOS LANZA LANCEAR**

**ENLACES EXTERNOS**