

# 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 In his opinion, it also presents a treatment very similar to that of the so-called "unpublished" prints, i.e. those that were not included in the official edition of the Bullfighting.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** Boston 1974  
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 Revolutionen. Kunst um 1800 (1980 - 1981)** 1984  
Hamburger Kunsthalle Hamburg 1980  
cat. 256

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

Bilbao 2012

consultant editor Manuela B.  
Mena Marqués, from April 14th  
to July 13th 2008

cat. 158

Zaragoza 2017

## **Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March  
16th 2014

cat. 37

### **BIBLIOGRAFÍA**

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### **The Changing image: Prints by Francisco Goya**

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

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### **Goya. In the Norton Simon Museum**

WILSON BAREAU, Juliet  
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Norton Simon Museum

LAFUENTE FERRARI, Enrique  
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XIX (75)  
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### **Goya, Das Zeitalter de Revolutionen. 1789-1830**

HOFMANN, Werner (ed.)  
p. 293  
1980  
Prestel-Verlag Münche und Hamburger  
Kunsthalle

MARTÍNEZ-NOVILLO, Álvaro  
pp. 26 y 35  
1992  
Caser-Turner

MATILLA, José Manuel  
pp. 437-439, cat. 157-158  
2008  
Museo Nacional del Prado y Ediciones El Viso

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo  
p. 110  
2013  
Pinacoteca de París

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

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

GASSIER, Pierre y WILSON, Juliet  
p. 279, cat. 1214  
1970  
Office du livre

HOLO, Selma Reuben  
p. 27  
1986  
Milwaukee Art Museum

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

SANTIAGO, Elena M. (coordinadora)  
cat. 357  
1996  
Ministerio de Educación y Cultura, Biblioteca Nacional

### **Goya en tiempos de guerra**

MENA MARQUÉS, Manuela B.  
p. 158  
2008  
Museo Nacional del Prado

### **PALABRAS CLAVE**

**TRAGEDIA MUERTE VIOLENCIA LUCHA PEÓN CUADRILLA PICA PICADOR BARRERA RUEDO  
TORERO TOREO TOROS**

### **ENLACES EXTERNOS**