

# THE SAME OVERTURNS A BULL IN THE BULLRING OF MADRID

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (16/46)



## DATOS GENERALES

CRONOLOGÍA

1814 - 1816

DIMENSIONES

246 x 352 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

16 (print, upper right-hand corner)

## HISTORIA

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

A state proof of this print before aquatint and burnisher is preserved in the Dutuit Collection, Musée du Petit Palais, Paris (Dut. 5421).

The plate is kept at the National Chalcography (n° 349).

## ANÁLISIS ARTÍSTICO

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

In this print Goya represents another of the achievements of the famous Aragonese bullfighter Martincho, executed in this case, as the title indicates, in the bullring of Madrid, although the spatial references are almost non-existent. This action by the bullfighter is what Goya would later call madness, and in it we see how the bullfighter grabs the bull by the horn and tail in an attempt to knock the animal down. This type of action was not usually performed during the bullfight, so we can imagine that they were Martincho's original occurrences. The images dedicated to Martincho in *Bullfighting* (Nos. 15, 16, 18 and 19) and their extensions (H) are all very suggestive. Goya always depicts him with strength and poise even in the midst of his actions, in some cases considered madness.

The loneliness of the figure in this composition is emphasised by the aquatint background. The couple on the right contrasts with the bullfighter and the bull, which gives balance to the scene.

Luján explains that Goya depicted Martincho on several occasions throughout the series because that is how he remembered his youth. Glendinning, for his part, relates the scene to Nicolás F. de Moratín, who in his famous bullfighting text mentions the *brave Mamon*, which connects his writing with the print. In relation to this, Sayre notes that the title handwritten by Goya on the Boston copy, *The Famous Mamon*, differs from the title of the definitive edition of the *Bullfighting*, which refers to the immediately preceding print, 15, *The Famous Martincho Putting Flagpulls at the Break*, changing the identity of the bullfighter. He also refers to Pedro de la Cruz, nicknamed "el Mamón". Martínez-Novillo also emphasises the debate about the identity of the protagonist of the engraving, Martincho or Pedro de la Cruz "Mamón".

There is a preparatory drawing of this print, also titled *The same overturns a bull in the bullring of Madrid*

#### 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

##### **Goya grabador**

Fundación Juan March Madrid 1994

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

Madrid 1987

##### **Goya grabador**

Museo del Grabado Español Contemporáneo Marbella 1996

from March 8th to May 5th 1996

Madrid 1990

Zaragoza 1996

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

Munich 2000

Madrid 2002

Madrid 2002

Bilbao 2012

Zaragoza 2017

## BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique  
pp. 177-216, espec. pp. 197-198  
XIX (75)  
1946

HARRIS, Tomás  
vol. II, 1964, pp. 330-331, cat. 219  
1964  
Bruno Cassirer

HOLO, Selma Reuben  
p. 24  
1986  
Milwaukee Art Museum

### **Goya y Aragón. Familia, amistades y encargos artísticos**

ANSÓN NAVARRO, Arturo  
p. 225  
10  
1995  
Caja de Ahorros de la Inmaculada de Aragón  
Col. Mariano de Pano y Ruata

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

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

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

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

GASSIER, Pierre y WILSON, Juliet  
p. 278, cat. 1182  
1970  
Office du livre

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

GASSIER, Pierre  
p. 99, cat. 31  
1990  
Ministerio de Cultura, Comunidad de Madrid

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

SANTIAGO, Elena M. (coordinadora)  
cat. 337  
1996  
Ministerio de Educación y Cultura, Biblioteca Nacional

GLENDINNING, Nigel  
pp. 120-127  
24  
1961

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

SAYRE, Eleanor  
pp. 223-224, cat. 176  
1974  
Museum of Fine Arts

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

MATILLA, José Manuel y MEDRANO, José Miguel  
pp. 67-68  
2001  
Museo Nacional del Prado

## PALABRAS CLAVE

**TOROS TOREO TOREO A PIE MARTINCHO ANTONIO EBASSUN MAMÓN PEDRO DE LA CRUZ  
LOCURAS DE MARTINCHO ESCUELA DE TOREO NAVARRO-ARAGONESA**

## ENLACES EXTERNOS