

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

LA FUENTE 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
p. 280, cat. 1231

Goya, toros y toreros

GASSIER, Pierre
p. 124, cat. 59
1990

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

1970
Office du livre

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