# 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 e*ngraved 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 posible 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

**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

**Ydioma universal: Goya en la Biblioteca Nacional**
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
*cat. 280*

**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. 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
1970
Office du livre

**Goya, toros y toreros**
GASSIER, Pierre
p. 124, cat. 59
1990
Ministerio de Cultura, Comunidad de Madrid

**Catálogo de las estampas de Goya en la Biblioteca Nacional**
SANTIAGO, Elena M. (coordinadora)
cat. 368
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

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

MATILLA, José Manuel y MEDRANO, José Miguel

**Goya. In the Norton Simon**

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

pp. 106-107
2001
Museo Nacional del Prado

**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**