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 (nº 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

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

Zaragoza 1996

Schlaf der Vernunft. Original radierungen von Francisco de Goya
Munich 2000

Madrid 2002

Madrid 2002

Bilbao 2012

Zaragoza 2017

BIBLIOGRAFÍA

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

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

GLENDINNING, Nigel
pp. 120-127
24
1961

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

Vie et ouvre de Francisco de

The Changing image: Prints by

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

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

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