ORIGIN OF HARPOONS OR SPEARS

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (7/46)



DATOS GENERALES

CRONOLOGÍA	1814 - 1816
DIMENSIONES	245 x 352 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta, punta seca y bruñidor
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	01 Oct 2021 / 22 Jun 2023
INVENTARIO	2004 -

INSCRIPCIONES

7(print, upper right-hand corner)

HISTORIA

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

Lafuente Ferrari points out the existence of a print of a copy of the *Bullfighting* prior to the first edition. No proofs of condition have been preserved.

The plate is kept at the National Chalcography, with *Varilarguero on the shoulders of a pimp, stinging a bull (Tauromaquia D)* print on the reverse.

ANÁLISIS ARTÍSTICO

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

The print is part of the subgroup, within the group of "historical" scenes of bullfighting (Nos. 1-11), dedicated to the bullfighting of the Moors (Nos. 3-8 and 17). Just as in *The Moors are doing another bullfight in the square with their dressing gown*, the scene takes place in a fenced enclosure, which can be glimpsed in the background and through which a crowd of people can be seen. At the same time, inside the fence there are two Moors seated facing the bullring where the bullfight is taking place, with another Moor quoting the bull with his left hand while with his right he holds a harpoon or spear which he prepares to stab the animal, which, in a totally static attitude and in side profile, is placed in front of him. Two other Moors observe the bullfight behind the one who is performing it.

Lafuente Ferrari comments that the use of a single spear goes back to the origins of bullfighting, as two spears would later be used.

There are certain differences with the preparatory drawing, also entitled *Origin of harpoons or spears*, especially in the background and in the spear.

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

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 24

BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique
pp. 177-216, espec. pp. 185 y 190-191
XIX (75)
1946

HARRIS, Tomás
vol. II, 1964, pp. 320, cat. 210
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 277, cat. 1161
1970
Office du livre

Goya, toros y toreros
GASSIER, Pierre
p. 90, cat. 21
1990
Ministerio de Cultura, Comunidad de Madrid

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 51-53
2001
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 103
2013
Pinacoteca de París

Goya. In the Norton Simon

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

PALABRAS CLAVE

TOROS TOREO CAPOTE CITAR ARPÓN BANDERILLA BANDERILLAS MOROS MAMELUCO

ENLACES EXTERNOS