MOORISH PALENQUE MADE WITH DONKEYS TO DEFEND THEMSELVES FROM THE BULL ON A STAKE

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (17/46)

DATOS GENERALES

CRONOLOGÍA	1814 - 1816
DIMENSIONES	244 x 353 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

17 (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. 5387).

The plate is kept in the Calcografía Nacional (no. 350) and has *The Death of Pepe Illo (Bullfighting F)* engraved on the reverse.

ANÁLISIS ARTÍSTICO

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

The scene is, as in the case of the previous print, very dark, with the bull in the centre of the picture, who carries a donkey between his horns and is surrounded by a group of bullfighters and donkeys. The light and shade emphasises the drama of the struggle between man and beast and adds nuance to the dramatic tension of the scene. The three figures on the left, no doubt Moors, are dressed as Mamluks and hold pikes with which they intend to wound the bull. On the other side of the composition, on the right, another Moor points his spear at the bull. But there are also three donkeys, one of which is almost at the back of the scene, as it has probably moved away from the bull or has been charged by the bull and is lying there. The scene can be set in a bullring, given that in the background of the scene we can see a hint of the barrier that surrounds the ring.

In this picture Goya depicts a rather cruel variety of the fiesta, consisting of placing a series of donkeys in front of the bullfighters so that they are protected from the bull's charge, which they attack with pointed spikes. This type of action, known as *mojigangas*, was a bullfighting custom in Goya's Madrid. However, José de Vargas Ponce, who was a contemporary of Goya's, notes that in Aragon there was the palenque, a type of bull running with a bull, to which ten or twelve young bullfighters are presented with sticks topped with iron spikes, who charge the animal as it comes out of the bullring and then kill it. Goya depicts something like this in this engraving, which because of its harshness can be related to others of bullfighting in which the bull is harassed with pikes or lances, such as *How the ancient Spaniards hunted bulls on horseback in the countryside*, *Another way of hunting on foot* or *The Moors settled in Spain, disregarding the superstitions of their Alcoran, adopted this hunting and art, and they throw a bull in the field.*

Martínez-Novillo believes that Goya depicted this print at the same time as *Disembowelment of the rogue with spears, crescent moons,banderillas and other weapons*, and as a transitional theme between the historical and contemporary scenes of *Bullfighting*. In fact, in both engravings, we find characters of the same type, those destined to disjarretar the bull cited by Nicolás F. de Moratín: M*oorish slaves, then [...] blacks and mulattos.*

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) , although Goya may have been inspired by bullfights held in Madrid during the time of Joseph Bonaparte in which Mamluk soldiers (Egyptian Muslims who formed part of the Napoleonic armies) took part.

There is a preparatory drawing for this print, also entitled *Moorish palenque made with donkeys to defend themselves from the bull on a stake*

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

Grabados de Goya: colección propiedad de la Biblioteca Nacional, que se conserva en su Gabinete de
Casa de la Amistad de Moscú Moscow 1979

May - June 1978

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

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 272

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

Madrid 2002

Madrid 2002

Goya en tiempos de guerra
Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
cat. 149

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, p. 332, cat. 220
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 278, cat. 1184
1970
Office du livre

The Changing image: Prints by Francisco Goya
SAYRE, Eleanor
p. 225, cat. 177
1974
Museum of Fine Arts

HOLO, Selma Reuben
pp. 24 y 32
1986
Milwaukee Art Museum

Goya, toros y toreros
GASSIER, Pierre
p. 100, cat. 32
1990
Ministerio de Cultura, Comunidad de Madrid

MARTÍNEZ-NOVILLO, Álvaro
p. 31
1992
Caser-Turner

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 338
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Ydioma universal: Goya en la Biblioteca Nacional
SANTIAGO PÁEZ, Elena y WILSON-BAREAU, Juliet (comisarias)
p. 246
1996
Biblioteca Nacional, Sociedad Estatal Goya 96 y Lunwerg

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 68-70
2001
Museo Nacional del Prado

MATILLA, José Manuel
pp. 422-423, cat. 149
2008
Museo Nacional del Prado y Ediciones El Viso

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

PALABRAS CLAVE

TOROS TOREO TOREO A PIE BURRO ASNO TORO EMBOLADO PICA LANZA LANCEAR MOJIGANGA PALENQUE MOROS MAMELUCO

ENLACES EXTERNOS