

# CAUGHT OF A MOOR IN THE BULLRING

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (8/46)



## DATOS GENERALES

|                                      |   |
|--------------------------------------|---|
| CRONOLOGÍA                           | 1814 - 1816                                 |
| DIMENSIONES                          | 245 x 353 mm                                |
| TÉCNICA Y SOPORTE                    | Aguafuerte, aguatina, punta seca y bruñidor |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work                             |
| FICHA: REALIZACIÓN/REVISIÓN          | 01 Oct 2021 / 22 Jun 2023                   |
| INVENTARIO                           | 2005 -                                      |

## INSCRIPCIONES

8 (print, upper right-hand corner)

## HISTORIA

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

A state proof, made before the aquatint was applied, is preserved in the Carderera Collection and is now in the National Library of Spain.

The plate is kept at the National Chalcography.

## 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)

This is the first print in the series to show a bullfight. Specifically, it depicts a Moor being caught while another Moor holds a bull's horn and is preparing to stick a spear into the bull. Two other Moors watch the scene in the background. In the background there is an architectural setting with semicircular arches and columns, an anachronism that suggests, rather than a historicist representation, an evocation of a scene seen in a square in one of the towns occupied by the French troops.

Lafuente Ferrari pointed out the similarity between the much sharper background of the preparatory drawing, also titled *Caught of a Moor in the bullring*, and an unrecorded design for War Disasters entitled *Transporting the Wounded to Hospital.*

#### 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

### Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

cat. 273

### 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 191  
XIX (75)  
1946

HARRIS, Tomás  
vol. II, 1964, pp. 321, cat. 211  
1964  
Bruno Cassirer

### Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet  
p. 277, cat. 1163  
1970  
Office du livre

### Goya, toros y toreros

GASSIER, Pierre

p. 91, cat. 22

1990

Ministerio de Cultura, Comunidad de Madrid

### 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 Lunweg

MATILLA, José Manuel y MEDRANO, José Miguel

pp. 53-54

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 COGIDA ARPÓN BANDERILLA BANDERILLAS MOROS MAMELUCO ASTA  
CUERNO**

**ENLACES EXTERNOS**