MOORISH PALENQUE MADE WITH DONKEYS TO DEFEND THEMSELVES FROM THE BULL (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

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



DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1816
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	184 x 293 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	01 Oct 2021 / 22 Jun 2023
INVENTARIO	2023 (D4302)

INSCRIPCIONES

14 (in pencil, bottom right-hand corner)

HISTORIA

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

This preparatory drawing passed by inheritance in 1828 to Javier Goya, the painter's son, and in 1854 to Mariano Goya y Goicoechea, the artist's grandson. It was subsequently owned by Valentín Carderera (ca. 1861) and Mariano Carderera (1880). In 1886 it was acquired from Mariano Carderera, along with many

other drawings by Goya, including almost all the preparatory studies for the *Bullfight*, by the Directorate General of Public Instruction, and was assigned to the Prado Museum, where it entered on 12 November 1886.

ANÁLISIS ARTÍSTICO

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

Preparatory drawing of the print *Moorish palenque made with donkeys to defend themselves from the bull.* It has certain differences with the engraving, the main one being the presence of a character later eliminated in the final work.

According to Gassier, the scene is representative of the Islamic period in Spain, when combat between bull and man took place without rules. Here we see five figures dressed as Mamluks facing the bull, who is at the centre of the composition and has an upside-down donkey between his horns. To his right is another donkey lying on the ground, probably wounded, and a Moor with a pike spearing the bull. To his left is a group of three Moors who are also spearing the bull, and behind him is another Moor who will be eliminated when the drawing is transferred to the plate. Finally, in the background we find another donkey lying on the ground, probably badly wounded, in front of the barrier that delimits the bullring, which is similar to the one we will see later in the engraving, although in this case with a shallower resolution.

The study of the animals, their postures and movements, is the most interesting aspect of this preparatory drawing.

EXPOSICIONES

Goya: toros y toreros
Espace Van Gogh Arles 1990
displayed also at Academia de Bellas Artes de San Fernando, Madrid, consultant editor Pierre Gassier.
cat. 21

Madrid 1990

Madrid 2002

BIBLIOGRAFÍA

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

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 278, cat. 1185
1970
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MATILLA, José Manuel y MEDRANO, José Miguel
pp. 68-70
2001
Museo Nacional del Prado

SÁNCHEZ CANTÓN. Francisco Javier
n. 169
1954
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LAFUENTE FERRARI, Enrique
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1974

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1963
Le Club Français du Livre

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 368-369, cat. 259
1975
Noguer

PALABRAS CLAVE

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

ENLACES EXTERNOS