

# 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: *Moorish 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

Boston 1974

1975

**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

**Goya grabador**

Fundación Juan March Madrid 1994

consultant editors Alfonso E. Pérez Sánchez and Julián Gállego, from January 14th to March 20th 1994

Madrid 1987

**Goya grabador**

Museo del Grabado Español Contemporáneo Marbella 1996

from March 8th to May 5th 1996

Madrid 1990

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

HARRIS, Tomás  
vol. II, 1964, p. 332, cat. 220  
1964  
Bruno Cassirer

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

**Catálogo de las estampas de Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)  
cat. 338  
1996

Ministerio de Educación y Cultura, Biblioteca Nacional

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

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

**Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 278, cat. 1184  
1970  
Office du livre

**Goya, toros y toreros**

GASSIER, Pierre  
p. 100, cat. 32  
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 Lunwerg

**Goya. In the Norton Simon Museum**

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

GLENDINNING, Nigel  
pp. 120-127  
24  
1961

**The Changing image: Prints by Francisco Goya**

SAYRE, Eleanor  
p. 225, cat. 177  
1974  
Museum of Fine Arts

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

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

**PALABRAS CLAVE**

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

**ENLACES EXTERNOS**