

# 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

Documented work

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

El Prado National Museum

TITULAR

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

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

SÁNCHEZ CANTÓN, Francisco Javier  
n. 169  
1954  
Museo del Prado

LAFUENTE FERRARI, Enrique  
p. 92  
1963  
Le Club Français du Livre

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 278, cat. 1185  
1970  
Office du livre

LAFUENTE FERRARI, Enrique  
p. 15  
1974

##### **Dibujos de Goya, 2 vols**

GASSIER, Pierre  
pp. 368-369, cat. 259  
1975  
Noguer

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

#### PALABRAS CLAVE

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

#### ENLACES EXTERNOS

