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, aguatinta, 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 Lunwerg

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