DISEMBOWELMENT OF THE ROGUE WITH SPEARS, CRESCENT MOONS, BANDERILLAS AND OTHER WEAPONS

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (12/46)

DATOS GENERALES

CRONOLOGÍA	1814 - 1816
DIMENSIONES	251 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	964 -

INSCRIPCIONES

12 (print, upper right-hand corner)

HISTORIA

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

There is a state proof of this same print that Goya made before numbering the plate and applying the aquatint.

The plate is kept at the National Chalcography (nº 345).

ANÁLISIS ARTÍSTICO

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

Several figures are harassing a bull with spears and other sharp instruments, which is crouched and looking at them in the centre of the composition. The bodies of two men lie on the ground, probably because they have been run over by the bull. There are no elements to help us locate the scene in any particular place.

It represents a cruel practice, inspired by the custom of finishing off the bull at the hands of popular gangs in exchange for a modest stipend. If the bull did not die soon or was in poor condition, it was left to these groups, made up of all kinds of low-life individuals, who finished it off in the bullring.

Lafuente Ferrari related the print to the *Disasters of War* and the *Absurdities* because of the harshness of the scene, the faces of some of the figures, which resemble those of other individuals depicted in those series, and the way they surround the bull, reminiscent of the attitude of the aggressive crowds in both series.He also compares the engraving with the preparatory drawing for it, also entitled *Disembowelment of the rogue with spears, crescent moons, banderillas and other weapons*, detecting certain differences between the two. The main difference is that in the engraving the number of figures in the background of the drawing was reduced, although the two individuals lying on the ground and the black figure were added. Glendinning, for his part, relates this print to the depiction of human barbarism.

The work is remarkable for the successful contrast between the dignity of the bull and the lowliness of the members of the gang who are trying to kill it. The way in which Goya presents the figures in the background, more blurred, enhances the perspective of the engraving.

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

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. 283

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

Mena Marqués, from April 14th to July 13th 2008
cat. 146

Bilbao 2012

Goya luces y sombras
CaixaForum Barcelona 2012
consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012
cat. 61

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 28

Zaragoza 2017

BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique
pp. 177-216, espec. pp. 192-193
XIX (75)
1946

GLENDINNING, Nigel
pp. 120-127
24
1961

HARRIS, Tomás
vol. II, 1964, p. 326, cat. 215
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 277, cat. 1174
1970
Office du livre

Goya, toros y toreros
GASSIER, Pierre
p. 95, cat. 26
1990
Ministerio de Cultura, Comunidad de Madrid

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

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 333
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Ydioma universal: Goya en la Biblioteca Nacional
SANTIAGO PÁEZ, Elena y WILSON-BAREAU, Juliet (comisarias)
p. 252
1996
Biblioteca Nacional, Sociedad Estatal Goya 96 y Lunwerg

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 60-61
2001
Museo Nacional del Prado

MATILLA, José Manuel
pp. 416-418, cat. 145 y 146
2008
Museo Nacional y Ediciones El Viso

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p.105
2013
Pinacoteca de París

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

PALABRAS CLAVE

TOROS LANZA LANCEAR DESJARRETAR ARMA BLANCA ACOSAR MATAR CANALLA BAJA ESTOFA VIOLENCIA BARBARIE

ENLACES EXTERNOS