CAPES ANOTHER ENCLOSED (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (4B/46)

DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1816
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	189 x 297 mm
TÉCNICA Y SOPORTE	Sanguine on laid paper
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	01 Oct 2021 / 22 Jun 2023
INVENTARIO	2233 D4292

INSCRIPCIONES

27 (in pencil; recto, lower right-hand corner)

2 [Under the annotation "Engraved"] (verso, upper middle)

211 [Under the figure "212"] (verso, lower left)

212 [crossed out] (verso, lower left)

43 (reverse, upper right)

Engraving (reverse, upper centre)

Watermark: J HONIG / & / ZOONEN [Large beehive with letters "HONIG" between vegetal scrolls with a flower above, and below the letters "J H & Z"].

HISTORIA

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

Javier Goya, Madrid, 1828; Mariano Goya, Madrid, 1854; Valentín Carderera, Madrid, c. 1861; Mariano Carderera, Madrid, 1880; Prado Museum, 1886.

ANÁLISIS ARTÍSTICO

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

This scene is the preparatory drawing for the print *Capes another enclosed,* which depicts a square enclosed by barriers with three figures depicted as three Mamluk soldiers in Napoleon's service during the War of Independence. According to Matilla, the strange pose of a kneeling Moor, similar to the prayer pose in a mosque, is striking at the moment when one of the figures is fighting a large, long, dark bull.

As Matilla explains, Goya depicts the Moors in clothing that does not correspond to the Middle Ages in which the action was supposed to take place, presenting them as imperial Turks. The garment has been criticised for being clearly anachronistic and reveals Goya's intention to remake the history of bullfighting from images he himself witnessed. One of the most interesting features of this scene is the presence of a burladero with spectators, as in the print *The Moors are doing another bullfight in the bullring in their bathrobes.*

The figures of the main characters are quite accurate, but the figures of some of the spectators behind the stage seem incomplete. Nevertheless, they play an important role in the composition of the series, especially in the modern scenography, as they give clues as to the artist's true position on this bullfighting festival. In addition, Goya used light to accentuate and give movement to the figures.

The composition was transferred to the engraving with hardly any modifications.

EXPOSICIONES

Santander 2017
cat. 67

Madrid 2019
cat. 134

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pp. 10-11
1974
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2001
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MATILLA, José Manuel y MENA, Manuela B. (comisarios)
p. 215
2019
Museo Nacional del Prado

PALABRAS CLAVE

RUEDO MOROS MAMELUCO PEPE HILLO CAPOTE CAPEA CAPEAR TOREO TOROS

ENLACES EXTERNOS