CATCHING OF A MOOR IN THE SQUARE (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (8B/46)



DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1816
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	189 x 298 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	2254 D4389

INSCRIPCIONES

9 [reworked](in pencil; recto, lower left-hand corner)

Espagnole chargée de pourvoir aux besoins de l' Armée. Sortie. 36 [2nd support] (in pencil; recto, upper part)

Engraving with slight differences [Under the annotation made in pen] (verso, upper part)

214 (verso, upper left)

Entrée. Ordre Genéraux de Versement [2nd support] (in pen; verso, upper part)

Watermark: [Large St. Andrew's cross 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.*

Preparatory drawing of the print *Catching of a Moor in the square* depicts a bullfight, which is not without its comicality due to the unusual costumes of the figures.

According to Matilla, Goya refers to the bullring as the theatrical atmosphere of the bullfights; the blurred natural backgrounds here become a real architectural setting with semicircular arches and columns, to which he adds the bullfighting ring. Vaulted architecture is a common feature of the artist's work, a scenic space for tragic events, and the present image therefore has a deeper meaning than the merely festive. Goya attempts to emphasise the vastness of the zaragüelles by means of light effects, making them stand out against the dark background that surrounds them.

Lafuente Ferrari pointed out a certain similarity between the background of this preparatory drawing and a design of the work *Transporting the Wounded to the Hospital* from the *Disasters of War* series that was never recorded, which shows arches that form a setting similar to the scene in question, where the human drama of death is depicted.

BIBLIOGRAFÍA

D'ACHIARDI, Pierre
pp. il. CXII
1908
D.Anderson: Editeur

LAFUENTE FERRARI, Enrique
p. 62
1963
Le Club Français du Livre

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 344-345, nº 247
1975
Noguer

LAFUENTE FERRARI, Enrique
p. 191
XIX (75)
1946

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 277, nº 1164
1970
Office du livre

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 53-54, [142]
2001
Museo Nacional del Prado

SÁNCHEZ CANTÓN. Francisco Javier
n. 157
1954
Museo del Prado

LAFUENTE FERRARI, Enrique
pp. 6, 12
1974

PALABRAS CLAVE

MOROS MAMELUCO ASTA CUERNO BANDERILLAS BANDERILLA ARPÓN COGIDA TOREO TOROS

ENLACES EXTERNOS