THE MOORS SETTLED IN SPAIN, DISPENSING WITH THE SUPERSTITIONS OF THEIR ALCORAN, ADOPTED THIS HUNTING AND ART, AND THEY THROW A BULL IN THE FIELD (PREPARATORY DRAWING).

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (3B/46)

DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1816
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	176 x 288 cm
TÉCNICA Y SOPORTE	Sanguine on laid paper
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	30 Sep 2021 / 22 Jun 2023
INVENTARIO	2222 D4357

INSCRIPCIONES

7 (a lápiz; anverso, ángulo superior izquierdo) 20 (a lápiz; anverso, ángulo inferior izquierdo)

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, 12-11-1886.

ANÁLISIS ARTÍSTICO

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

Preparatory drawing for the print *The Moors settled in Spain, dispensing with the superstitions of their Alcoran, adopted this hunting and art, and they throw a bull in the field*, which Goya begins a group of six drawings that deal with the Muslim bullfighting practice established in Spain. It is clear that Goya, in his idiosyncratic way of interpreting past events, looked to the Egyptian troops of Turkish origin in Napoleon's army, the Mamluks, to depict the Muslims.

Lafuente Ferrari noted a compositional similarity between this painting and the central figure in the painting of the Second of May. The Moorish figure with the cutlass about to wound the bull is very similar to the figure of the Spaniard stabbing the Mamluk and the Moor falling from his horse recalls the one stabbed in the painting.

Matilla describes how the composition is understood not only as an illustration of the history of bullfighting but also as a battle scene that resembles those in the series of the *Disasters*, a series engraved at almost the same time, in which the executioner and the victim are fatally confused in battle.

EXPOSICIONES

Madrid 2002

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PALABRAS CLAVE

CAZA CAZAR TOREO TOROS LANZA MOROS LANCEAR CAMPO DESVENTRAR ESPADA MAMELUCO

ENLACES EXTERNOS