THE MOORS ARE DOING ANOTHER BULLFIGHT IN THE SQUARE IN THEIR BATHROBES (PREPARATORY DRAWING).

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (6B/46)

DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1816
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	192 x 295 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	2241 D4378

INSCRIPCIONES

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

Engraving (reverse, top centre)

1 [Under the annotation "Engraving"] (reverse, upper centre)

212 (reverse, lower centre)

Watermark: *J HONIG / & / ZOONEN*

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 very luminous scene is a preparatory drawing for the print *The Moors are doing another bullfight in the square in their bathrobes.* Matilla describes the figures of the main characters as being quite accurately drawn: two Moors and a bull, with some spectators peering out from behind a stage in the background. The main figures have been criticised for what appears to be an anachronism in the costumes, which demonstrates the artist's intention to remake the history of bullfighting from images he himself witnessed.

Of particular interest in this scene is the presence of a burladero with spectators, as is also seen in the engraving *Cape another enclosed one*. The audience, Matilla comments, plays an important role in the composition of the series, especially in the modern scenography, as they provide clues as to Goya's true position on this bullfighting festival which maintains an important level of public spectacle. However, as the series progresses, the spectators also become protagonists and participants in the celebration.

EXPOSICIONES

Madrid 2002

Goya en tiempos de guerra
Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
cat. 148

BIBLIOGRAFÍA

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

LAFUENTE FERRARI, Enrique
p. 56
1963
Le Club Français du Livre

LAFUENTE FERRARI, Enrique
pp. 6, 11
1974

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 50-51
2001
Museo Nacional del Prado

LAFUENTE FERRARI, Enrique
pp. 185, 189-190
XIX (75)
1946

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 277, n. 1160
1970
Office du livre

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 340-341
1975
Noguer

Goya en tiempos de guerra
MENA MARQUÉS, Manuela B.
pp. 420-421
2008
Museo Nacional del Prado

SÁNCHEZ CANTÓN. Francisco Javier
n. 155
1954
Museo del Prado

SALAS, Xavier de
p. 86
1971
Ministerio de Auntos Exteriores

Goya's prints: the Tomás Harris Collection in the British Museum
WILSON-BAREU, Juliet
p. 68
1981
British Museum Press

PALABRAS CLAVE

TOROS TOREO CABALLO CAPEAR MOROS MAMELUCO

ENLACES EXTERNOS