

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

BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique
p.187-188
XIX (75)
1946

SÁNCHEZ CANTÓN, Francisco Javier
n. 153
1954
Museo del Prado

LAFUENTE FERRARI, Enrique
p. 46
1963
Le Club Français du Livre

HARRIS, Tomás
p. 363
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 276, n. 1154
1970
Office du livre

LAFUENTE FERRARI, Enrique
p. 10
1974

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 334-335 y 428-429
1975
Noguer

LAFUENTE FERRARI, Enrique
p. 158
1980
Silex

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 45-46 y 111
2001
Museo Nacional del Prado

PALABRAS CLAVE

**CAZA CAZAR TOREO TOROS LANZA MOROS LANCEAR CAMPO DESVENTRAR ESPADA
MAMELUCO**

ENLACES EXTERNOS