

# 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 Généraux 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. 191  
XIX (75)  
1946

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

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

**Vie et oeuvre de Francisco de Goya**  
GASSIER, Pierre y WILSON, Juliet  
p. 277, n° 1164  
1970  
Office du livre

LAFUENTE FERRARI, Enrique  
pp. 6, 12  
1974

#### **Dibujos de Goya, 2 vols**

GASSIER, Pierre  
pp. 344-345, n° 247  
1975  
Noguer

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

#### PALABRAS CLAVE

**MOROS MAMELUCO ASTA CUERNO BANDERILLAS BANDERILLA ARPÓN COGIDA TOREO TOROS**

#### ENLACES EXTERNOS