

CAPE ANOTHER ENCLOSED (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (4B/46)



DATOS GENERALES

CRONOLOGÍA

Ca. 1814 - 1816

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

189 x 297 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

2233 D4292

INSCRIPCIONES

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

2 [Under the annotation "Engraved"] (verso, upper middle)

211 [Under the figure "212"] (verso, lower left)

212 [crossed out] (verso, lower left)

43 (reverse, upper right)

Engraving (reverse, upper centre)

Watermark: J HONIG / & / ZOONEN [Large beehive 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*.

This scene is the preparatory drawing for the print *Capes another enclosed*, which depicts a square enclosed by barriers with three figures depicted as three Mamluk soldiers in Napoleon's service during the War of Independence. According to Matilla, the strange pose of a kneeling Moor, similar to the prayer pose in a mosque, is striking at the moment when one of the figures is fighting a large, long, dark bull.

As Matilla explains, Goya depicts the Moors in clothing that does not correspond to the Middle Ages in which the action was supposed to take place, presenting them as imperial Turks. The garment has been criticised for being clearly anachronistic and reveals Goya's intention to remake the history of bullfighting from images he himself witnessed. One of the most interesting features of this scene is the presence of a burladero with spectators, as in the print *The Moors are doing another bullfight in the bullring in their bathrobes*.

The figures of the main characters are quite accurate, but the figures of some of the spectators behind the stage seem incomplete. Nevertheless, they play an important role in the composition of the series, especially in the modern scenography, as they give clues as to the artist's true position on this bullfighting festival. In addition, Goya used light to accentuate and give movement to the figures.

The composition was transferred to the engraving with hardly any modifications.

EXPOSICIONES

Santander 2017
cat. 67

Madrid 2019
cat. 134

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1946

SÁNCHEZ CANTÓN. Francisco Javier
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1954
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LAFUENTE FERRARI, Enrique
p. 50
1963
Le Club Français du Livre

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 276, nº 1156
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GASSIER, Pierre
pp. 336-337, nº 243
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pp. 46-48, [127]
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Goya en tiempos de guerra
MENA MARQUÉS, Manuela B.
pp. 420-421
2008

MATILLA, José Manuel y MENA, Manuela B.
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2017
Fundación Botín y Museo Nacional del Prado

MATILLA, José Manuel y MENA, Manuela B. (comisarios)
p. 215
2019
Museo Nacional del Prado

PALABRAS CLAVE

RUEDO MOROS MAMELUCO PEPE HILLO CAPOTE CAPEA CAPEAR TOREO TOROS

ENLACES EXTERNOS