HOW THE ANCIENT SPANIARDS HUNTED BULLS ON HORSEBACK IN THE COUNTRYSIDE (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (1B/46)

DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1815
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	215 x 293 mm
TÉCNICA Y SOPORTE	Sanguine on laid paper
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	16 Sep 2022 / 22 Jun 2023
INVENTARIO	2220 D4291

INSCRIPCIONES

12 (in pencil; recto, lower left-hand corner)

[...]4 [On fragment of paper affixed] (verso, upper part)

1 (reverse)

210 (reverse, lower part)

245 [crossed out] (verso, lower part)

Unpublished (verso, upper part)

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

In the preparatory drawing for *How the ancient Spaniards hunted bulls on horseback in the countryside,* Goya attempted to emphasise the primitive aspect of the scene through visual means with the very intelligent use of sophisticated formal resources that reinforce the sense of victims of human barbarity. The bestiality is emphasised by the rod with which the bull is immobilised, forcing him to lower his head and be submissive to the rider, by the primitive clothing made of animal skins and, above all, by the facial expression, with unkempt beards.

For this characterisation, Goya was inspired by Nicolás Fernández de Moratín's text *Historical Letters on the Origin and Development of Bullfighting in Spain*, 1777. The primitivism of the mimicry and gestures are complemented by lifeless, scenic landscapes, where clouds and shadows help to recreate the atmosphere of a bygone era.

As Matilla describes, the brutality evident in this first image of the series becomes an essential feature. In this sense, we can interpret this characterisation of its protagonist as a covert criticism of human savagery expressed through bullfighting. This is something that Goya had the opportunity to capture shortly before in his series of *Disasters*.

EXPOSICIONES

Milwakee 1986
cat. 31

Goya: toros y toreros
Espace Van Gogh Arles 1990
displayed also at Academia de Bellas Artes de San Fernando, Madrid, consultant editor Pierre Gassier.
cat. 14

Santander 2017

Madrid 2019
cat. 153

BIBLIOGRAFÍA

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pp. il. CVIII
1908
D.Anderson: Editeur

LAFUENTE FERRARI, Enrique
pp. 179-187
XIX (75)
1946

SÁNCHEZ CANTÓN. Francisco Javier
n. 152
1954
Museo del Prado

LAFUENTE FERRARI, Enrique
p. 38
1963
Le Club Français du Livre

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 276, n.1150
1970
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LAFUENTE FERRARI, Enrique
pp. 9-10
1974

Dibujos de Goya, 2 vols
GASSIER, Pierre

El mundo de Goya en sus dibujos

Goya, toros y toreros
GASSIER, Pierre

pp. 330-331
1975
Noguer

LAFUENTE FERRARI, Enrique
pp. 180-181
1979
Urbión

p. 84
1990
Ministerio de Cultura, Comunidad de Madrid

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 42-43
2001
Museo Nacional del Prado

MATILLA, José Manuel y MENA, Manuela B.
pp. 115 - 193
2017
Fundación Botín y Museo Nacional del Prado

MATILLA, José Manuel y MENA, Manuela B. (comisarios)
p. 214
2019
Museo Nacional del Prado

PALABRAS CLAVE

ESPAÑOLES LANZA LANCEAR CAMPO TOROS TOREO CAZAR CAZA

ENLACES EXTERNOS