

# 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*Unpublished* (verso, upper part)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

Milwaukee 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 oeuvre de Francisco de Goya**  
GASSIER, Pierre y WILSON, Juliet  
pp. 276, n.1150  
1970  
Office du livre

LAFUENTE FERRARI, Enrique  
pp. 9-10  
1974

**Dibujos de Goya, 2 vols**  
GASSIER, Pierre  
pp. 330-331  
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**El mundo de Goya en sus dibujos**  
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pp. 180-181  
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**Goya, toros y toreros**  
GASSIER, Pierre  
p. 84  
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pp. 42-43  
2001  
Museo Nacional del Prado

pp. 115 - 193  
2017  
Fundación Botín y Museo Nacional del Prado

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p. 214  
2019  
Museo Nacional del Prado

#### PALABRAS CLAVE

**ESPAÑOLES LANZA LANCEAR CAMPO TOROS TOREO CAZAR CAZA**

#### ENLACES EXTERNOS