

# ANOTHER WAY OF HUNTING ON FOOT

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (2/46)



## DATOS GENERALES

CRONOLOGÍA

1814 - 1816

DIMENSIONES

243 x 353 mm

TÉCNICA Y SOPORTE

Agua fuerte, aguatina, punta seca, buril y bruñidor

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

FICHA: REALIZACIÓN/REVISIÓN

28 Sep 2021 / 22 Jun 2023

INVENTARIO

964 -

## INSCRIPCIONES

2 (print, upper right-hand corner)

## HISTORIA

See *How the ancient Spaniards hunted bulls on horseback in the countryside*

A state proof made before applying the aquatint is preserved, which comes from the Carderera Collection and it is currently preserved in the National Library of Madrid.

The plate it is preserved in the National Calcography, with *Unfortunate charge of a powerful bull ( Bullfighting B)* engraved on the back.

## ANÁLISIS ARTÍSTICO

See *How the ancient Spaniards hunted bulls on horseback in the countryside*

In this print, which belongs to the group of "historical2 scenes of Bullfighting (n° 1-11), we see how two men throw a bull in the neck and belly, in the middle of a desolate and shady open landscape. The animal, placed in a pronounced foreshortened position in front of the spectator, bends its forelimbs.

Engraved plate with great force and dynamism, with marked drama and violence intensified by the diagonal disposition of the spears and the struggling posture of the two men. There are few points of light within the scene and they are concentrated on the men's clothing and on the blackground.

As in the previous case, the scene shows us what bull hunting would have been like in primitive times. For Gassier, as well as for Lafuente Ferrari, this scene could represent the origin of the bullfights: in open field and in this case standing and with the help of the pikes.

Sayre, in his study, refers to the manuscript title that Goya gives it in the collection of prints held by the Public Library of Boston: *The same*.

The preparatory drawing for this print, also entitled *Another way of hunting on foot* has been preserved.

#### EXPOSICIONES

##### **Grabados y dibujos de Goya en la Biblioteca Nacional**

Biblioteca Nacional Madrid 1946

catalogue Elena Páez Ríos

Boston 1974

1975

##### **Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte**

Biblioteca Nacional Madrid 1978

May - June 1978

##### **Grabados de Goya: colección propiedad de la Biblioteca Nacional, que se conserva en su Gabinete de**

Casa de la Amistad de Moscú Moscow 1979

exhibition displayed from January 18th to 31st 1979

##### **Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 - 1981)**

Hamburger Kunsthalle Hamburg 1980

cat. 260

1984

Madrid 1987

##### **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. 16

##### **Goya grabador**

Fundación Juan March Madrid 1994

consultant editors Alfonso E. Pérez Sánchez and Julián Gállego, from January 14th to March 20th 1994

##### **Ydioma universal: Goya en la Biblioteca Nacional**

Biblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

cat. 264

##### **Goya grabador**

Museo del Grabado Español Contemporáneo Marbella 1996

from March 8th to May 5th 1996

Zaragoza 1996

##### **Schlaf der Vernunft. Original radierungen von Francisco de Goya**

Munich 2000

Madrid 2002

Madrid 2002

##### **Goya en tiempos de guerra**

Museo Nacional del Prado Madrid 2008

consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008

cat. 144

Bilbao 2012

##### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 22

##### **Goya: Order and disorder**

Museum of Fine Arts Boston 2014

cat. 97

Zaragoza 2017

Agen 2019  
cat. 65

#### BIBLIOGRAFÍA

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pp. 177-216, espec. pp. 185 y 187  
XIX (75)  
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HARRIS, Tomás  
vol. II, pp. 313-314, cat. 205  
1964  
Bruno Cassirer

#### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
pp. 276, cat. 1151  
1970  
Office du livre

#### **The Changing image: Prints by Francisco Goya**

SAYRE, Eleanor  
pp. 211-214, cat. 164-166  
1974  
Museum of Fine Arts

#### **Goya, Das Zeitalter de Revolutionen. 1789-1830**

HOFMANN, Werner (ed.)  
p. 295  
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Prestel-Verlag Münche und Hamburger  
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#### **Goya, toros y toreros**

GASSIER, Pierre  
p. 85  
1990  
Ministerio de Cultura, Comunidad de Madrid

#### **Ydioma universal: Goya en la Biblioteca Nacional**

SANTIAGO PÁEZ, Elena y WILSON-BAREAU, Juliet (comisarias)  
p. 239  
1996  
Biblioteca Nacional, Sociedad Estatal Goya 96 y Lunweg

MATILLA, José Manuel y MEDRANO, José Miguel  
pp. 43-45  
2001  
Museo Nacional del Prado

#### **Goya en tiempos de guerra**

MENA MARQUÉS, Manuela B.  
pp. 414-415  
2008  
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo  
p. 102  
2013  
Pinacoteca de París

#### **Goya: Order & Disorder**

ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)  
pp. 166-169  
2014  
Museum of Fine Arts Boston Publications

#### **Goya. In the Norton Simon Museum**

WILSON BAREAU, Juliet  
pp. 186-201  
2016  
Norton Simon Museum

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREAU, Juliet  
p. 120  
2019  
Snoeck

#### PALABRAS CLAVE

**CAMPO LANCEAR LANZA CAZA CAZAR TOREO TOROS**

#### ENLACES EXTERNOS