

# A BULLFIGHTER FALLS FROM HIS HORSE UNDERNEATH THE BULL.

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (26/46)



## DATOS GENERALES

CRONOLOGÍA	1814 - 1816
DIMENSIONES	246 x 352 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta, punta seca y bruñidor
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	01 Oct 2021 / 22 Jun 2023
INVENTARIO	964 -

## INSCRIPCIONES

26 (print, upper right-hand corner)

## HISTORIA

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

A state proof has been preserved before aquatinting.

The plate is kept at the National Chalcography (nº 359).

## ANÁLISIS ARTÍSTICO

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

This print depicts a scene that frequently took place in the bullfights of the time: the bull charges at the picador, who falls from his horse and falls under the bull's legs, suffering its trampling. We can see how the bull has stuck its horns into the horse, disembowelling it in the middle of the bullring. The four peons are trying to move the bull from his place so that they can pull the picador out from under him. Behind the barrier, on the right, a small group of people can be seen, the rest of the seats being empty, a device used by Goya in other prints of *Bullfighting* (nos. 13, 20, 22 and 30). Among the audience is a figure who seems to be laughing at the moment he is witnessing.

The lighting of the scene is reminiscent of others in the series, such as *Juanito Apiñani's Lightness and Daring in Madrid*, as Goya manages to convey the sensation of suffocating heat in the afternoon, with the sun high in the sky, due to the great luminosity and the scant shadow cast on the floor of the square, and because some of the figures who appear there are wearing wide-brimmed hats to protect themselves from the sun.

For Lafuente Ferrari, this print is one of those that depict bullfighting incidents without historical accuracy, and he points out that there is another, rejected by Goya, that repeats the theme, *Unfortunate charge of a powerful bull (Bullfighting B)*. Luján, for his part, speaks of a central, harmonious composition and emphasises the fine line of the bull and the tense gestures of the bullfighters.

Martínez-Novillo includes this print among those depicting the suerte de varas and its incidents (Nos. 22, 26, 27, 28, 32 and B), a set not very popularly appreciated but which in his opinion constitutes the most personal, heartfelt and critical contribution to *Bullfighting*. For him, Goya's scenes stand out for their verism and harshness, both conceptually and plastically, which in his opinion brings him closer to anti-bullfighting literature. The sense of reality prevails over Goya's probable fondness for bullfighting.

This print will have its correlate in another by Picasso, who will be greatly influenced by this series.

There is a preparatory drawing of this engraving, also titled *A bullfighter falls from his horse underneath the bull*.

#### 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

1984

Madrid 1987

Madrid 1990

##### **Goya grabador**

Fundación Juan March Madrid 1994

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

**Gova arabador**

Zaragoza 1996

**Ydioma universal: Gova en la**

Museo del Grabado Español Contemporáneo  
Marbella 1996  
from March 8th to May 5th 1996

**Schlaf der Vernunft. Original  
radierungen von Francisco de  
Goya**  
Munich 2000

**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. 156

Zaragoza 2017

#### BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique  
pp. 177-216, espec. pp. 202-203  
XIX (75)  
1946

HARRIS, Tomás  
vol. II, 1964, p. 342, cat. 229  
1964  
Bruno Cassirer

**Goya, toros y toreros**  
GASSIER, Pierre  
p. 109, cat. 42  
1990  
Ministerio de Cultura, Comunidad de Madrid

**Ydioma universal: Goya en la  
Biblioteca Nacional**  
SANTIAGO PÁEZ, Elena y WILSON-BAREAU,  
Juliet (comisarias)  
p. 253  
1996  
Biblioteca Nacional, Sociedad Estatal Goya 96  
y Lunweg

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo  
p. 109  
2013  
Pinacoteca de París

Madrid 2002

Bilbao 2012

LUJÁN, Néstor  
1946 (reed. 1951)  
Tartessos-F. Oliver Branchfelt

**Vie et oeuvre de Francisco de  
Goya**  
GASSIER, Pierre y WILSON, Juliet  
p. 279, cat. 1202  
1970  
Office du livre

MARTÍNEZ-NOVILLO, Álvaro  
p. 35  
1992  
Caser-Turner

MATILLA, José Manuel y MEDRANO, José  
Miguel  
pp. 85-86  
2001  
Museo Nacional del Prado

**Goya. In the Norton Simon  
Museum**  
WILSON BAREAU, Juliet  
pp. 186-201  
2016  
Norton Simon Museum

**Biblioteca Nacional**  
Biblioteca Nacional Madrid 1996  
from September 19th to  
December 15th 1996  
cat. 286

Madrid 2002

**Goya et la modernité**  
Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March  
16th 2014  
cat. 35

GLENDINNING, Nigel  
pp. 120-127  
24  
1961

HOLO, Selma Reuben  
pp. 16, 26 y 32  
1986  
Milwaukee Art Museum

**Catálogo de las estampas de  
Goya en la Biblioteca Nacional**  
SANTIAGO, Elena M. (coordinadora)  
cat. 351  
1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

MATILLA, José Manuel  
pp. 434-436, cat. 156  
2008  
Museo Nacional del Prado y Ediciones El Viso

#### PALABRAS CLAVE

**TOROS TOREO PERCANCE INCIDENTE CABALLO DESVENTRADO PICADOR CAÍDA SUELO SUERTE  
DE VARAS**

#### ENLACES EXTERNOS