# 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

**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

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

Zaragoza 1996

**Ydioma universal: Goya en la Biblioteca Nacional**
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
*cat. 286*

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

Madrid 2002

Madrid 2002

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*

Bilbao 2012

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

Zaragoza 2017

**BIBLIOGRAFÍA**


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

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

GLENDINNING, Nigel
pp. 120-127
24
1961

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

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

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

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

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

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

### 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 Lunwerg

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

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

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

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


**PALABRAS CLAVE**

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

**ENLACES EXTERNOS**