

# THE VERY DEXTEROUS STUDENT FROM FALCES, WEARING A MASK, TEASES THE BULL WITH HIS "QUIEBROS".

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (14/46)



## DATOS GENERALES

CRONOLOGÍA

1814 - 1816

DIMENSIONES

247 x 355 mm

TÉCNICA Y SOPORTE

Agua fuerte, aguatinta, punta seca y buril

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documentated work

FICHA: REALIZACIÓN/REVISIÓN

01 Oct 2021 / 22 Jun 2023

INVENTARIO

964 -

## INSCRIPCIONES

14 (print, upper right-hand corner)

Goya (print, bottom left)

## HISTORIA

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

There is a condition test carried out before applying the aquatint and the engraving.

The plate is kept at the National Chalcography (nº 347).

#### ANÁLISIS ARTÍSTICO

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

With this engraving Goya began his evocation of well-known bullfighting figures, taking as his starting point texts narrating their exploits. In this case, the scene depicts a duel between the bull and a man on foot, known as the student of Falces, who faces the bull without removing his cape, which covers him completely. If in the previous scenes the fight was between the horse and the bull, here the fight is between the man and the animal.

One again, the composition is repeated. In the center of the scene, completely delimited, we find the main couple, made up of the bullfighter and the bull, while in the background we see, or intuit, the audience attending the bullfight. It is striking how the lighting emphasises the animal, as it is mainly focused on him.

The scene is very dynamic, both for the bull and for the student, whose broken movements are more marked by the cape. In fact, he seems to have been depicted performing a cut on the bull. According to the chroniclers of the time, he made the bull surrender several times without leaving the enclosure marked out by himself in the arena and without even unbuttoning his cape.

Martínez-Novillo includes this engraving among those that deal with particular suertes, featuring bullfighters from Navarre and Aragon.

In these scenes, according to Holo, Goya reflects a wide variety of situations depicting renowned bullfighters, animal abuse and often irrational behaviour, all in the light of the Enlightenment.

Lafuente Ferrari highlights both this print and the one immediately before it, entitled *A Spanish Gentleman in the Bullring breaking the "rejoncillos" without the help of the pimps*, as well as the later one, entitled *The Famous Martincho putting flagpoles at the break*, for their treatment of light and space within the *Bullfighting* series.

There is a preparatory drawing for this print, also entitled *The very dexterous student from Falces, wearing a mask, teases the bull with his "quiebros"*.

#### EXPOSICIONES

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

Biblioteca Nacional Madrid 1946

catalogue Elena Páez Ríos

1984

##### **Goya grabador**

Fundación Juan March Madrid 1994

consultant editors Alfonso E.

Pérez Sánchez and Julián

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

Biblioteca Nacional Madrid 1978

May - June 1978

Madrid 1987

##### **Goya grabador**

Museo del Grabado Español Contemporáneo Marbella 1996

from March 8th to May 5th 1996

##### **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

Madrid 1990

Zaragoza 1996

Gállego, from January 14th to  
March 20th 1994

**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. 150

Bilbao 2012

Zaragoza 2017

**BIBLIOGRAFÍA**

LAFUENTE FERRARI, Enrique  
pp. 177-216, espec. pp. 185 y 194-195  
XIX (75)  
1946

GLENDINNING, Nigel  
pp. 120-127  
24  
1961

HARRIS, Tomás  
vol. II, 1964, p. 328, cat. 217  
1964  
Bruno Cassirer

**Vie et ouvre de Francisco  
de Goya**

GASSIER, Pierre y WILSON, Juliet

p. 278, cat. 1178

1970

Office du livre

HOLO, Selma Reuben  
pp. 23-24  
1986  
Milwaukee Art Museum

**Goya, toros y toreros**

GASSIER, Pierre

p. 97, cat. 28

1990

Ministerio de Cultura, Comunidad de Madrid

MARTÍNEZ-NOVILLO, Álvaro

p. 31

1992

Caser-Turner

**Catálogo de las estampas  
de Goya en la Biblioteca  
Nacional**

SANTIAGO, Elena M. (coordinadora)

cat. 335

1996

Ministerio de Educación y Cultura, Biblioteca

Nacional

MATILLA, José Manuel y MEDRANO, José

Miguel

pp. 63-65

2001

Museo Nacional del Prado

MATILLA, José Manuel

pp. 424-425, cat. 150

2008

Museo Nacional del Prado y Ediciones El Viso

**Goya. In the Norton Simon  
Museum**

WILSON BAREAU, Juliet

pp. 186-201

2016

Norton Simon Museum

**PALABRAS CLAVE**

**ESCUELA DE TOREO NAVARRO-ARAGONESA EMBOZADO CAPA ESTUDIANTE DE  
FALCES TOREO A PIE TOREO TOROS**

**ENLACES EXTERNOS**