A BULLFIGHTER FALLS FROM HIS HORSE UNDER THE BULL (PREPARATORY DRAWING).

CLASIFICACIÓN: DRAWINGS

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



DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1816
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	180 x 274 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	02 Oct 2021 / 22 Jun 2023
INVENTARIO	2048 (D4313)

INSCRIPCIONES

1 (in pencil, lower left corner)

HISTORIA

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

This preparatory drawing passed by inheritance in 1828 to Javier Goya, the painter's son, and in 1854 to Mariano Goya y Goicoechea, the artist's grandson. It was subsequently owned by Valentín Carderera (ca. 1861) and Mariano Carderera (1880). In 1886 it was acquired from Mariano Carderera, along with many other drawings by Goya, including almost all the preparatory studies for the *Bullfight*, by the Directorate

General of Public Instruction, and was assigned to the Prado Museum, where it entered on 12 November 1886.

ANÁLISIS ARTÍSTICO

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

Preparatory drawing of the print *A bullfighter falls from his horse under the bull*. It depicts a common scene in the bullfights of Goya's time: the picador falling from his horse and the bull attacking both of them. We see how the equine has one of the bull's horns stuck in its belly and is going to die with its guts spilling out, scattered around the bullring. Meanwhile, the picador is under the bull, trapped between its legs, and receives the bull's blows as it charges the horse. At the same time, four labourers, who are more clearly defined in the print, are trying to get the bull to break away from the horse or at least to free the picador. In the background, part of the barrier can be seen, and a group of people who are observing the scene can be glimpsed slightly to the right.

The contrast between the light and shadow of the bull and the horse is striking. Small shadows, also present in other preparatory drawings in the series, effectively represent an afternoon in full sunlight.

The scene will be transferred quite faithfully to the plate and therefore to the print.

EXPOSICIONES

Goya. Exposition de l'oeuvre gravé, de peintures, de tapisseries et de cent dix dessins du Musée du
Bibliothèque nationale de France París 1935
cat. 273

Madrid 1990
cat. 41

Madrid 2002

Madrid 2007

Madrid 2019
cat. 140

Melbourne 2021

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

SÁNCHEZ CANTÓN. Francisco Javier
cat. 179
1954
Museo del Prado

GLENDINNING, Nigel
pp. 120-127
24
1961

LAFUENTE FERRARI, Enrique
p. 120
1963
Le Club Français du Livre

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 279, cat. 1203
1970
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LAFUENTE FERRARI, Enrique
pp. 16-17
1974

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 386-387, cat. 268
1975
Noguer

El mundo de Goya en sus dibujos
LAFUENTE FERRARI, Enrique
pp. 204-205
1979
Urbión

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

MATILLA, José Manuel y MENA, Manuela B. (comisarios)
pp. 222-223
2019
Museo Nacional del Prado

PALABRAS CLAVE

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

ENLACES EXTERNOS