

# 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 Paris 1935  
cat. 273

Madrid 1990  
cat. 41

Madrid 2002

Madrid 2007

Madrid 2019  
cat. 140

Melbourne 2021

#### BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique  
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 oeuvre de Francisco de Goya**  
GASSIER, Pierre y WILSON, Juliet  
p. 279, cat. 1203  
1970  
Office du livre

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  
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MATILLA, José Manuel y MEDRANO, José Miguel  
pp. 85-86  
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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