# THE VERY SKILFUL STUDENT FROM FALCES, WEARING A BULLFIGHTER'S CAPE, TEASES THE BULL WITH HIS BREAKS (PREPARATORY DRAWING).

CLASIFICACIÓN: DRAWINGS

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



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1814 - 1816 |
| UBICACIÓN | The Prado National Museum. Madrid, Madrid, Spain |
| DIMENSIONES | 174 x 295 mm |
| TÉCNICA Y SOPORTE | |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | El Prado National Museum |
| FICHA: REALIZACIÓN/REVISIÓN | 01 Oct 2021 / 22 Jun 2023 |
| INVENTARIO | 2014 (D4299) |

**INSCRIPCIONES**

*7* (in pencil, bottom right-hand 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 *The very skilful student from Falces, wearing a bullfighter's cape, teases the bull with his breaks.* This preparatory study, excellently executed and very close to the final print, shows the famous student from Falces, no doubt a nickname, in action. The drawing is notable for its high quality, especially in the depiction of the bull in full movement, although its composition is rather simple. As he would eventually do in the print, Goya concentrates his attention on the central area of the scene, on the student and the bull, lightly sketching the background, which, as in the engraving, receives little attention.

The silhouette of the student has a particular grace in contrast to the bull and its rotundity. Goya adds dynamism to the scene by giving movement to the cape that covers the figure completely. The student's feet show a regret, no doubt in search of a better balance in his posture.

The light is somewhat different from that of the print, since here the lower left corner of the scene is darkened and in the engraving Goya would lighten both the leg of the main figure and the upper part of the bull.

#### 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. 271*

**Goya (1746-1828). Peintures-Dessins-Gravures**
Centre Cultural du Marais París 1979
consultant editors Jacqueline et Maurice Guillard
*cat. 68*

Madrid 2002

Madrid 2005
*cat. 1*

Madrid 2019
*cat. 137*

Melbourne 2021

#### BIBLIOGRAFÍA


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

SÁNCHEZ CANTÓN. Francisco Javier
n. 166
1954
Museo del Prado

LAFUENTE FERRARI, Enrique
p. 83
1963
Le Club Français du Livre

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p. 278, cat. 1179
1970
Office du livre

LAFUENTE FERRARI, Enrique
p. 14
1974

**Dibujos de Goya, 2 vols**
GASSIER, Pierre
pp. 362-363, cat. 256
1975
Noguer

**El mundo de Goya en sus dibujos**
LAFUENTE FERRARI, Enrique
pp. 187-188
1979
Urbión

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 63-65
2001
Museo Nacional del Prado

MATILLA, José Manuel y MENA, Manuela B. (comisarios)
pp. 218-219
2019
Museo Nacional del Prado


#### PALABRAS CLAVE

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

## ENLACES EXTERNOS