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	Aguafuerte, aguatinta, punta seca y buril
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented 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 Enlightenmen.

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

Boston 1974

1975

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

Goya grabador
Museo del Grabado Español Contemporáneo Marbella 1996

Zaragoza 1996

consultant editors Alfonso E

consultant editors Alfonso E. Pérez Sánchez and Julián Gállego, from January 14th to March 20th 1994

from March 8th to May 5th 1996

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