

THE FALL (LA CAÍDA)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: COUNTRY AFFAIRS FOR THE ALAMEDA DE OSUNA (PAINTING, 1787) (3/7)



DATOS GENERALES

CRONOLOGÍA

1786 - 1787

UBICACIÓN

Private collection

DIMENSIONES

169 x 98 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

Private collection

FICHA: REALIZACIÓN/REVISIÓN

27 May 2010 / 14 Jun 2023

INVENTARIO

1080 -

HISTORIA

See *The Greasy Pole*. After belonging to the Duke of Montellano, this work entered a private collection.

Goya was paid 2,500 reales for this painting.

ANÁLISIS ARTÍSTICO

For the analysis of the whole series, see *The Greasy Pole*.

Goya's description of this painting read: "*5. ...a procession through mountainous terrain and a woman who has fallen from a donkey, being helped by a monk and another man who is holding her in his arms, and another two women behind showing their concern with a servant, forming the main group, and others who have stopped and can be seen in the distance, with its corresponding landscape*". In this tall, narrow scene, the landscape, this time mountainous and featuring tall pine trees, once again dominates the composition. Here it is no longer a background landscape but instead actually envelops the figures, becoming their stage. The action narrated by the artist is again something that may have been commonplace on the journey to and from the country house of the Osunas, as if the work described a real memory. In fact, some writers have put forward the idea that the figure on the left-hand side, consoling the woman who is covering her face with a

handkerchief, possibly the Duchess of Alba, is a self-portrait of Goya. Regardless of the identities of the figures, the work evokes both the pleasures of the great outdoors and the consequences that such pastimes sometimes result in.

EXPOSICIONES

Exposición y venta de los cuadros, esculturas, grabados y otros objetos artísticos de la Casa Duca

Palacio de la Industria y de las Artes Madrid

1896

1896

cat. 70

Pinturas de Goya

Museo Nacional del Prado Madrid 1928

consultant editor Fernando Álvarez de Sotomayor. From April to May 1928

cat. 64

Francisco de Goya. IV Centenario de la capitalidad

organized by Ayuntamiento de Madrid and Dirección General de Bellas Artes at the Casón del Buen Retiro Madrid 1961

consultant editor Valentín de Sambricio

cat. L

Cuadros de la colección del duque de Montellano

Museo Nacional del Prado Madrid 1965

Goya 1900

Ministerio de Instrucción Pública and Bellas

Artes Madrid 1900

consultant editors Aureliano de Beruete, Alejandro Ferrant, Marqués de Pidal and Ricardo Velázquez. May 1900

cat. 28

De Tiépolo à Goya

Galerie des Beaux-Arts Burdeos 1956

consultant editor Gilberte Martin-Méry. From May 7th to July 31st 1956

cat. 115

cat. 35

Spanish paintings

The Royal Academy of Arts London 1920

cat. 110

Stora Spanska Mästare

Nationalmuseum Stockholm 1959

cat. 137

Goya and his times

The Royal Academy of Arts London 1963

cat. 66

cat. 60

Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat. 132

Goya

Basle 2021

p. 97

BIBLIOGRAFÍA

Goya. Composiciones y figuras, t.II

BERUETE Y MORET, Aureliano

pp. 62-63

1917

Blass

GUDIOL RICART, José

vol. I, p. 271, cat. 234

t. I

1970

Polígrafa

Goya en las colecciones madrileñas

LAFUENTE FERRARI, Enrique (comisario)

p. 142, cat. 15 y p. 143 (il.)

1983

Amigos del Museo del Prado

L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier

vol. I, p. 194, cat. 154

1928-1950

L'opera pittorica completa di Goya

ANGELIS, Rita de

p. 101, cat. 188

1974

Rizzoli

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie

L. (comisarios)

pp. 210-213

2014

Museum of Fine Arts Boston Publications

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

pp. 79, 96, cat. 250

1970

Office du livre

Francisco de Goya, 4 vols.

CAMÓN AZNAR, José

vol. II, p. 46 y p. 159 (il.)

1980-1982

Caja de Ahorros de Zaragoza, Aragón y Rioja

ENLACES EXTERNOS

