# IGHTNESS AND DARINGNESS OF JUANITO APIÑANI IN THE ONE IN MADRID

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (20/46)

**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | 1814 - 1816 |
| DIMENSIONES | 245 x 353 mm |
| TÉCNICA Y SOPORTE | Etching and aquatint |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| FICHA: REALIZACIÓN/REVISIÓN | 02 Oct 2021 / 22 Jun 2023 |
| INVENTARIO | 964 - |

**INSCRIPCIONES**

20 (print, upper right-hand corner)

**HISTORIA**

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

The plate is kept at the National Chalcography (nº 353).

**ANÁLISIS ARTÍSTICO**

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

This is one of the most important prints in the *Bullfighting* series, above all because it is one of the ones that best reflects the idea of movement. In fact, the moment when the Riojan bullfighter Juanito Apiñani flies over the bull hanging from a pole between the animal's horns in front of a half-full arena is undoubtedly one of the culminating and iconic scenes of *Bullfighting*. It is also notable for its balanced composition, focusing on the main group formed by the bull and the bullfighter in the centre, and for the masterly transmission of the sensation of suffocating heat, which is achieved through very intense lighting using the white background of the paper, but also through visual devices such as crowding the spectators attending the bullfight on the left-hand side of the composition, This generates a very marked contrast, as one part of the print is visually very full and the other very empty, and conveys the idea that they are fleeing from the sun and the heat, an idea that is reinforced by the inclusion of two figures carrying sunshades to protect themselves from the sun.

The scene, due to its immediacy, seems to have been captured by a photographer, a fact that has been underlined by several authors, who have also pointed out that Goya was probably a privileged witness to the feat evoked. Luján comments that the fact of contrasting the right-hand side, without figures, with the left-hand side, which is crowded, makes the whole more suggestive and contributes to the movement of the picture. It is precisely this visual device of grouping the figures in the stands in a single area, all crowded together, that Goya would use again, although with very different dramatic overtones, in the next print in the series, *Disgraces in the Madrid bullring and the death of the mayor of Torrejón*, another of the most outstanding prints both for its subject matter and its composition.

Glendinning refers again, in the case of this engraving, to his theory of distorted faces, the use of which in his opinion would imply a criticism of those who participate, in one way or another, in a bullfight, as in other prints in the series such as *Martincho's Fearlessness in the Zaragoza bullring*, *The Struggling Rendón Stinging a Bull Whose Luck Killed Him in the Madrid bullring* or *Flaming Flags.*

Holo, on the other hand, highlights the masterly lighting effects created by Goya, which draw attention to the main action. Thus, the crowded arena is darkened while the empty part is illuminated, as is the bullring, where the main action takes place. Only the bull and the bullfighter jumping out of the ring are in slight shadow. Through this use of light, the author relates the print to another in the series, *Pedro Romero killing a standing bull.*

It is also worth mentioning that Martínez-Novillo, in relation to this engraving, which he considers masterly, praises Goya's capacity for classicism, composition of forms and balance.

There is a preparatory drawing of this print, also entitled *Lightness and Daringness of Juanito Apiñani in the one in Madrid.*

**EXPOSICIONES**

**Grabados y dibujos de Goya en la Biblioteca Nacional**
Biblioteca Nacional Madrid 1946
catalogue Elena Páez Ríos

**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

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

**Goya grabador**
Museo del Grabado Español Contemporáneo
Marbella 1996
from March 8th to May 5th 1996

Zaragoza 1996

**Ydioma universal: Goya en la Biblioteca Nacional**
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
*cat.* 289

**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.* 152

Bilbao 2012

**Goya et la modernité**
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
*cat.* 32

**Goya: Order and disorder**
Museum of Fine Arts Boston 2014
*cat.* 136

Zaragoza 2017

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pp. 177-216, espec. p. 199
XIX (75)
1946

LUJÁN, Néstor
1946 (reed. 1951)
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GLENDINNING, Nigel
pp. 120-127
24
1961

HARRIS, Tomás
vol. II, 1964, p. 335, cat. 223
1964
Bruno Cassirer

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p. 278, cat. 1190
1970
Office du livre

HOLO, Selma Reuben
pp. 19, 20, 24 y 32
1986
Milwaukee Art Museum

**Goya, toros y toreros**
GASSIER, Pierre
p. 103, cat. 35
1990
Ministerio de Cultura, Comunidad de Madrid

MARTÍNEZ-NOVILLO, Álvaro
p. 32
1992
Caser-Turner

**Catálogo de las estampas de Goya en la Biblioteca Nacional**
SANTIAGO, Elena M. (coordinadora)
cat. 341
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

**Ydioma universal: Goya en la Biblioteca Nacional**
SANTIAGO PÁEZ, Elena y WILSON-BAREAU, Juliet (comisarias)
p. 255
1996
Biblioteca Nacional, Sociedad Estatal Goya 96 y Lunwerg

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 74-76
2001
Museo Nacional del Prado

MATILLA, José Manuel
pp. 428-429, cat. 152
2008
Museo Nacional del Prado y Ediciones El Viso

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 107
2013
Pinacoteca de París

**Goya: Order & Disorder**
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
pp. 216-217
2014
Museum of Fine Arts Boston Publications

**Goya. In the Norton Simon Museum**
WILSON BAREAU, Juliet
pp. 186-201
2016
Norton Simon Museum



**PALABRAS CLAVE**

**MADRID CALOR SOL ESCUELA DE TOREO NAVARRO-ARAGONESA SALTAR SOBREVOLAR GARROCHA TEMERIDAD JUANITO APIÑANI TOREO A PIE TOREO TOROS**

## ENLACES EXTERNOS