

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

Basle 2021
p. 97

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Goya. Composiciones y figuras, t.II

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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

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

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Goya en las colecciones madrileñas

Museo Nacional del Prado Madrid 1983

consultant editor Enrique Lafuente Ferrari. From April 19th to June 20th 1983
cat. 15

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

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
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L'œuvre peint de Goya. 4 vols

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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.
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pp. 210-213
2014
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ENLACES EXTERNOS