

# A SPANISH KNIGHT IN THE BULLRING BREAKING REJONCILLOS WITHOUT THE HELP OF THE PIMPS (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (13B/46)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1814 - 1816

UBICACIÓN

The Prado National Museum. Madrid, Madrid,  
Spain

DIMENSIONES

196 x 294 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

2013 (D4298)

## INSCRIPCIONES

25 (in pencil, lower left-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 *A Spanish knight in the bullring breaking rejoncillos without the help of the pimps*. This is a high-quality preparatory study depicting a bullfighting scene on horseback in which a "caballero en plaza" on his mount rejonea a bull. The two, perfectly opposed to each other, are depicted in full movement. Goya captures the moment when the horseman is about to thrust the rejón into the animal's neck.

In the background is the barrier that can be seen in the print and behind it a large number of figures contemplating the scene, who in the engraving are reduced to a small group.

In the title of the print and the drawing itself, mention is made of the chulos, who entered the bullring to help the knight if necessary, although on this occasion the knight dispenses with them as he is sufficiently skilled to act alone.

The drawing was affixed to a second sheet of laid paper belonging to a French army record book in Spain.

#### EXPOSICIONES

**Goya. Exposition de l'oeuvre gravé, de peintures, de tapisseries et de cent dix dessins du Musée du**  
Bibliothèque nationale de France Paris 1935  
cat. 271

Sevilla 2001  
cat. 74

**Goya. Gemälde Zeichnungen. Graphik. Tapisserien**  
Kunsthalle Basel Basle 1953  
from January 23th to April 12th  
1953  
cat. 111

**Goya: toros y toreros**  
Espace Van Gogh Arles 1990  
displayed also at Academia de Bellas Artes de San Fernando, Madrid, consultant editor Pierre Gassier.

#### BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique  
pp. 177-216, espec. pp. 185 y 193-194  
XIX (75)  
1946

SÁNCHEZ CANTÓN, Francisco Javier  
n. 165  
1954  
Museo del Prado

LAFUENTE FERRARI, Enrique  
p. 80  
1963  
Le Club Français du Livre

**Vie et ouvre de Francisco de Goya**  
GASSIER, Pierre y WILSON, Juliet  
p. 278, cat. 1177  
1970  
Office du livre

LAFUENTE FERRARI, Enrique  
p. 14  
1974

**Dibujos de Goya, 2 vols**  
GASSIER, Pierre  
pp. 360-361, cat. 255  
1975  
Noguer

**El mundo de Goya en sus dibujos**  
LAFUENTE FERRARI, Enrique  
pp. 185-186  
1979  
Urbión

MATILLA, José Manuel y MEDRANO, José Miguel  
pp. 62-63  
2001  
Museo Nacional del Prado

#### PALABRAS CLAVE

**CHULO CABALLERESCO CABALLERO EN PLAZA CABALLERO REJONEO CABALLO REJONEAR**

# **TOREO A CABALLO TOREO TOROS**

ENLACES EXTERNOS