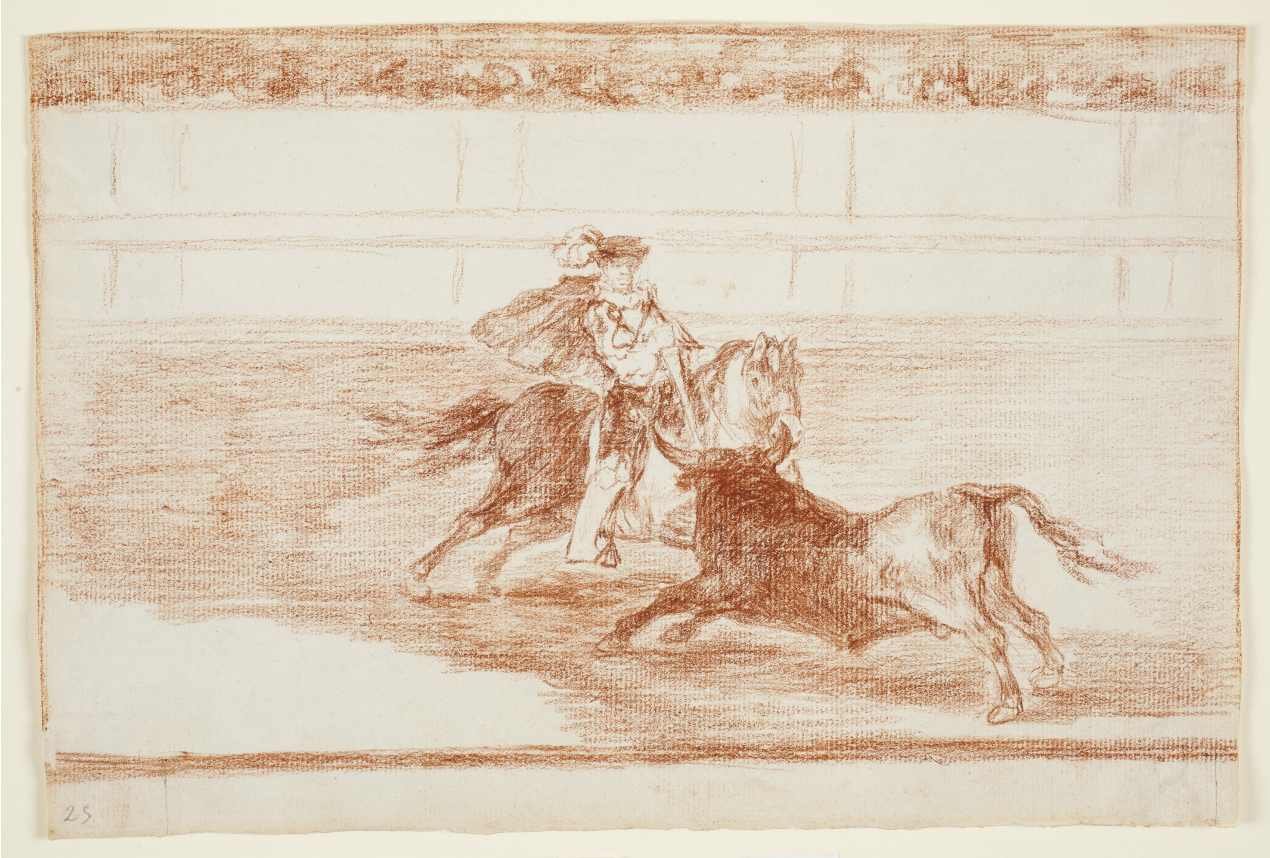
A SPANISH KNIGHT IN THE BULLRING BREAKING REJONCILLOS WITHOUT THE HELP OF THE PIMPS (PREPARATORY DRAWING)

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 París 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

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

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

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

LAFUENTE FERRARI, Enrique
p. 14
1974

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

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

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

PALABRAS CLAVE

CHULO CABALLERESCO CABALLERO EN PLAZA CABALLERO REJONEO CABALLO REJONEAR TOREO A CABALLO TOREO TOROS

ENLACES EXTERNOS