

# A KNIGHT IN THE BULLRING BREAKING A REJONCILLO WITH THE HELP OF A PIMP (BULLFIGHTING A) (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (34B/46)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1814 - 1815

UBICACIÓN

The Prado National Museum. Madrid, Madrid,  
Spain

DIMENSIONES

187 x 293 mm

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

03 Oct 2021 / 22 Jun 2023

INVENTARIO

2078 (D4319)

## INSCRIPCIONES

3 (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 for the print *A knight in the bullring breaking a rejoncillo with the help of a pimp (Bullfighting A)*. The subject of this drawing should be compared with that of the engraving *A Spanish Gentleman in the Bullring Breaking a "rejoncillos" without the help of the "chulos"*, in which a Spanish gentleman also breaks a "rejoncillos", but in this case without the help of the "chulos". The compositions are different: here we see the bull pouncing on the horse mounted by the knight in the arena who is trying to thrust the rejoncillos at him.

In front of the bull, in addition to the knight mounted on his horse, we see a pimp with a cape in his hands, causing the bull to focus on him and thus bend his neck so that the knight can better thrust the rejón at him.

The composition rehearsed in this preparatory drawing will be transferred with remarkable fidelity to the plate and therefore to the print.

#### CONSERVACIÓN

The paper retains creases from being passed through the press.

#### 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. 275

**Goya. Gemälde Zeichnungen. Graphik. Tapisserien**

Kunsthalle Basel Basle 1953  
from January 23th to April 12th  
1953  
cat. 116

**Los dibujos de Goya**

Museo Provincial de Zaragoza Zaragoza 1978  
exhibition organized by Museo Provincial de Zaragoza, Ministerio de Cultura and Ayuntamiento de Zaragoza, exhibition guide written by Miguel Beltrán Lloris and Micaela Pérez Sáenz. October 1978  
pp. 36-37, cat. 92

#### BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique  
p.210  
XIX (75)  
1946

SÁNCHEZ CANTÓN, Francisco Javier  
cat. 185  
1954  
Museo del Prado

LAFUENTE FERRARI, Enrique  
p.160  
1963  
Le Club Français du Livre

**Vie et oeuvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 280, cat. 1220  
1970  
Office du livre

LAFUENTE FERRARI, Enrique  
p. 19  
1974

**Dibujos de Goya, 2 vols**

GASSIER, Pierre  
cat. 277  
1975  
Noguer

MATILLA, José Manuel y MEDRANO, José Miguel  
pp. 99-100  
2001  
Museo Nacional del Prado

#### PALABRAS CLAVE

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

ENLACES EXTERNOS