

# A SPANISH KNIGHT IN THE SQUARE BREAKING REJONCILLOS WITHOUT HELP FROM THE PIMPS

CLASIFICACIÓN: PRINTS

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



## DATOS GENERALES

CRONOLOGÍA

1814 - 1816

DIMENSIONES

247 x 353 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguainta, punta seca, buril y bruñidor

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

FICHA: REALIZACIÓN/REVISIÓN

01 Oct 2021 / 22 Jun 2023

INVENTARIO

964 -

## INSCRIPCIONES

13 (print, upper right-hand corner)

## HISTORIA

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

A proof of the state before applying the aquatint and drypoint on the back quarter of the bull is preserved.

The plate is kept at the National Chalcography (n° 346).

#### ANÁLISIS ARTÍSTICO

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

Céan Bermúdez placed this scene after the one featuring Charles V, in order to bring together the prints dedicated to Spanish knights. In the end, Goya imposed his criteria and left it in this place. It can be included among the scenes that extol the chivalrous character of bullfighting on horseback (nos. 9-11 and 13) and at the same time within the second part of the series, in which scenes more or less contemporary to Goya are depicted.

This is the first scene of Bullfighting in which the Aragonese artist represents the barrier of the bullring and the public in the bullring, standing out from the crowd is a figure with features very similar to those of the artist himself, who is thought to be a self-portrait. This print and another with which it is closely related, *A Gentleman in a Bullring Breaking a Fighter's Colt with the Help of a Pimp (Bullfighting A)*, are from the same period as Goya and are examples of the art of bullfighting in a bullring, for which the knights were dressed in period costume.

For Lafuente Ferrari this engraving, together with the following two prints, entitled respectively *The very skilful student from Falces, wearing a mask, teases the bull with his "quiebros"* and *The famous Martincho with his "banderillas al quiebro"*, is an advance in the treatment of space and light in the series. Lafuente Ferrari also points out that the clothes worn by the gentleman follow the fashion of the reign of Philip III, which was rooted in the bullfighting festivities of Goya's time, a historicist type of clothing which he in turn relates to that worn by the figures in the Goya painting *San Francisco de Borja bidding farewell to his family*.

Glendinning considers that the scene is related to the famous bullfighting text by Nicolás Fernández de Moratín ("Historical Letter...") and that it could allude to the Duke of Medina-Sidonia or to Don Bernardino Canal. Moreover, for this author the work is also a critique of human barbarism. Sayre, for his part, emphasises the fact that the horses used in this type of bullfighting were perfectly trained and rarely died in the arena.

Goya resolves the composition of the scene by focusing it in the central area, where he places the main mass, consisting of the knight on his mount and the bull, which allows him to capture the viewer's attention, preventing it from being dispersed to secondary elements. In this connection, it should be noted that Holo is of the opinion that Goya discarded the seven plates that he did not include in the first edition of the Bullfight (plates A-G) because they did not follow this composition.

The state proof has much more luminous contrast than the definitive print, as Goya later applied aquatint to the copper plate, giving the engraving that air of mist that many of the Bullfighting prints have.

There is a preparatory drawing of this print, also entitled *A Spanish knight in the square breaking rejoncillos without help from the pimps*.

#### EXPOSICIONES

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

Boston 1974

**Exposición de grabados y dibujos en el sesquicentenario de su muerte**

Biblioteca Nacional Madrid 1978

May - June 1978

**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

**Goya grabador**

Fundación Juan March Madrid 1994

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

Madrid 1987

**Goya grabador**

Museo del Grabado Español Contemporáneo Marbella 1996

from March 8th to May 5th 1996

Madrid 1990

Zaragoza 1996

**Schlaf der Vernunft. Original radierungen von Francisco de Goya**

Munich 2000

Madrid 2002

Madrid 2002

Bilbao 2012

**Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 29

Zaragoza 2017

**BIBLIOGRAFÍA**

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

GLENDINNING, Nigel  
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HARRIS, Tomás  
vol. II, 1964, p. 327, cat. 216  
1964  
Bruno Cassirer

**Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 277, cat. 1176  
1970  
Office du livre

**The Changing image: Prints by Francisco Goya**

SAYRE, Eleanor  
pp. 221-223, cat. 174-175  
1974  
Museum of Fine Arts

HOLO, Selma Reuben  
pp. 19, 23 y 31-32  
1986  
Milwaukee Art Museum

**Goya, toros y toreros**

GASSIER, Pierre  
p. 96, cat. 27  
1990  
Ministerio de Cultura, Comunidad de Madrid

MARTÍNEZ-NOVILLO, Álvaro  
pp. 21 y 30-31  
1992  
Caser-Turner

**Catálogo de las estampas de Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)  
cat. 334  
1996  
Ministerio de Educación y Cultura, Biblioteca Nacional

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

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo  
p. 106  
2013  
Pinacoteca de París

**Goya. In the Norton Simon Museum**

WILSON BAREAU, Juliet  
pp. 186-201  
2016  
Norton Simon Museum

**PALABRAS CLAVE**

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

**ENLACES EXTERNOS**