

# SPANISH KNIGHT KILLS BULL AFTER LOSING HIS HORSE

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (9/46)



## DATOS GENERALES

CRONOLOGÍA	1814 - 1816
DIMENSIONES	246 x 352 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	01 Oct 2021 / 22 Jun 2023
INVENTARIO	964 -

## INSCRIPCIONES

9 ( (print, upper right-hand corner))

Goya (in mirror and vertical, embossed, lower left-hand corner)

## HISTORIA

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

There is a state proof, made before the aquatint and burnisher, in the Museum of Fine Arts, Boston.

The plate is kept at the National Chalcography.

## ANÁLISIS ARTÍSTICO

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

The print is part of the subgroup, composed of four prints, dedicated to the origin and chivalrous nature of bullfighting on horseback (nos. 9-11 and 13). It depicts in a somewhat burlesque manner a gentleman dressed inappropriately for bullfighting, according to the Count of La Viñaza, with a turban adorned with feathers, a short jacket with a sash, narrow trousers and an outlandish boot with large spurs, who has dismounted from his horse and with a somewhat forced pose thrusts his sword into the neck of the bull, which has bent its legs, instyle known as " pawning on foot". In the background, behind the bull, is the horse, badly wounded and unable to get up, which seems to be observing the scene. The background is neutral and without spatial references, worked only with aquatint, which creates an area of light that frames and highlights the figures.

Lafuente Ferrari omments on the print in relation to the preparatory drawing for the same, also entitled *Spanish knight kills bull after losing his horse*, in which the horse is dead and can barely be seen behind its rider. He also compares the figure of the knight with *The Jester Don Juan of Austria*, a portrait by Velázquez copied by Goya himself in a print.

Gassier compares the figure of the knight with another that appears throughout the series in different engravings and also in different drawings in various notebooks, such as *This was a lame man who had a lordship* (C.5) or *Conqueror without witnesses* (F.13), among others.

Martínez-Novillo relates it to the prints *A Spanish Gentleman in the Square Breaking a Fistfight without the Help of the Pimps* and *A Gentleman in the Square Breaking a Fistfight with the Help of a Pimp* ("Bullfighting A"), although in his opinion these represent scenes from the time of Goya and not "historical" ones, an aspect on which there is no agreement among specialists.

## EXPOSICIONES

### **Grabados y dibujos de Goya en la Biblioteca Nacional**

Biblioteca Nacional Madrid 1946

catalogue Elena Páez Ríos

Boston 1974

1975

### **Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte**

Biblioteca Nacional Madrid 1978

May - June 1978

### **Grabados de Goya: colección 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. 25

Zaragoza 2017

## BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique  
pp. 177-216, espec. pp. 185 y 191  
XIX (75)  
1946

HARRIS, Tomás  
vol. II, 1964, p. 322, cat. 212  
1964  
Bruno Cassirer

## **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 277, cat. 1165  
1970  
Office du livre

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

SAYRE, Eleanor  
pp. 216-218, cat. 168-169  
1974  
Museum of Fine Arts

## **Goya, toros y toreros**

GASSIER, Pierre  
p. 92, cat. 23  
1990  
Ministerio de Cultura, Comunidad de Madrid

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

MATILLA, José Manuel y MEDRANO, José Miguel  
pp. 54-55  
2001  
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo  
p. 104  
2013  
Pinacoteca de París

## PALABRAS CLAVE

**TOROS TOREO TOREO A CABALLO CABALLO CABALLERO CABALLERESCO ESPADA**

## ENLACES EXTERNOS