# 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 París 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

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p. 280, cat. 1220
1970
Office du livre

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

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

LAFUENTE FERRARI, Enrique
p. 19
1974

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

**Dibujos de Goya, 2 vols**
GASSIER, Pierre
cat. 277
1975
Noguer


**PALABRAS CLAVE**

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

**ENLACES EXTERNOS**