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, aguatinta, 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 (nº 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. n 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 T*he 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

Madrid 1987

Madrid 1990

Goya grabador
Fundación Juan March Madrid 1994
consultant editors Alfonso E. Pérez Sánchez and Julián Gállego, from January 14th to March 20th 1994

Goya grabador
Museo del Grabado Español Contemporáneo Marbella 1996
from March 8th to May 5th 1996

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 París 2013
from October 11st 2013 to March 16th 2014
cat. 29

Zaragoza 2017

BIBLIOGRAFÍA

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

GLENDINNING, Nigel
pp. 120-127
24
1961

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