SPANISH KNIGHT KILLS A BULL AFTER LOSING HIS HORSE (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

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



DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1816
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	198 x 287 mm
TÉCNICA Y SOPORTE	Sanguine on laid paper
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	01 Oct 2021 / 22 Jun 2023
INVENTARIO	2265 D4294

INSCRIPCIONES

5 (in pencil; recto, lower right-hand corner)

Engraving [2nd support] (reverse, upper middle)

Watermark: *GRIMAUD* -- [G.S] (left half)

HISTORIA

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

Javier Goya, Madrid, 1828; Mariano Goya, Madrid, 1854; Valentín Carderera, Madrid, c. 1861; Mariano Carderera, Madrid, 1880; Prado Museum, 1886.

ANÁLISIS ARTÍSTICO

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

With this scene, a sketch of the print *A Spanish knight kills a bull after having lost his horse,* Goya begins a new series of themes related to the chivalrous origins of bullfighting. He depicts Christian knights of various periods feasting with bulls, and the contrast between human and animal figures is striking.

As Count La Viñaza said in 1887, the knights are characterised by their inappropriate dress. In this respect, Lafuente Ferrari pointed out that this clothing was reminiscent of Velázquez's jester Don Juan de Austria. However, the forced poses do not add to the realism of the character.

As Matilla points out, when it comes to animals, especially horses, Goya shows a precise knowledge of their morphology. This sketch shows a knight and a bull, transferred quite faithfully to the print. In the background, the dead horse is shown behind its rider, while in the engraving the horse appears to be a spectator, lying on its back with its head held high. With one of its hind legs outstretched, it was clearly struggling to get up due to its injury. This is the most dramatic part of the scene, much more so than the theatrical death of the bull at the hands of the knight.

Using various compositional devices, the artist accentuates the elements that add tension to the image, such as the bull's horns forming a semi-circle, circumscribed by the hand of the knight wielding the sword. The horns and hands are tools of war between man and beast. He also suppresses spatial references and creates a focus of light on the horizon where the figures are cut out, according to Matilla.

CONSERVACIÓN

The work is attached to a second support, a sheet of laid paper, lined with pen, belonging to a French army record book in Spain.

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PALABRAS CLAVE

TOROS TOREO TOREO A PIE BURRO ASNO TORO EMBOLADO PICA LANZA LANCEAR MOJIGANGA PALENQUE MOROS MAMELUCO

ENLACES EXTERNOS