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

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

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. 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