

# A GENTLEMAN IN THE BULLRING BREAKING A LITTLE BULL WITH THE HELP OF A PIMP (BULLFIGHTING A)

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (34/46)



## DATOS GENERALES

CRONOLOGÍA

1814 - 1815

DIMENSIONES

252 x 350 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta, punta seca, buril y bruñidor

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

FICHA: REALIZACIÓN/REVISIÓN

03 Oct 2021 / 22 Jun 2023

INVENTARIO

964 -

## INSCRIPCIONES

A (estampado, ángulo superior derecho)

## HISTORIA

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

This print, rejected by Goya and not included in the first edition of the *Bullfighting* of 1816 because of faults in the aquatint bite, was added and published for the first time, together with six others (A-G), in the third edition of the series, printed by Eugène Loizelet in Paris in 1876. It was retained

in subsequent editions of the *Bullfighting*.

The plate is kept at the National Chalcography (nº 367), with *How the ancient Spaniards hunted bulls on horseback in the countryside* engraved on the obverse.

#### ANÁLISIS ARTÍSTICO

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

A very dark scene in which two elements stand out above all else: the black bull and the horse with the bullfighter are much more brightly lit, in white.

The place where the action is taking place is clearly distinguishable, as the bullrings with people and the barrier of the bullring are depicted, but without going into detail, in a sketchy manner. In the bullring, apart from the knight in the bullring on his mount who tries to thrust a rejón at the bull, there is a pimp with a cape who tries to provoke the bull so that the knight can thrust the rejón more easily. Behind him, there are more characters in capes who are watching the action, no doubt other pimp characters who are ready to help the bullfighter if necessary.

The present print is related to another engraving from the original series: *A Spanish Gentleman in the Bullring breaking a small bull without the help of the pimps*, in which a similar theme is depicted.

Beruete observed a large number of bubbles in the print, which may be due to the acid not having been moved properly during the bite. It is thought that this is why Goya discarded it and did not include it in the first edition of the *Bullfighting*. There are several authors who agree with Beruete, including Luján and Lafuente Ferrari. All of them consider that the seven prints identified by the letters A-G are those that Goya rejected while he was working.

Lafuente Ferrari, for himself, places this engraving among the scenes that present lances without historical accuracy and explains that "pimps" on foot used to appear in the bullfights to help the "mounted bullfighters".

There is a preparatory drawing for this print, also entitled *A gentleman in the bullring breaking a little bull with the help of a pimp (Bullfighting A)*.

#### CONSERVACIÓN

A (print, upper right-hand corner)

#### EXPOSICIONES

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

Biblioteca Nacional Madrid 1946

catalogue Elena Páez Ríos

##### **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

Madrid 1990

1984

##### **Goya grabador**

Fundación Juan March Madrid 1994

consultant editors Alfonso E.

Pérez Sánchez and Julián

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

Biblioteca Nacional Madrid 1978

May - June 1978

Madrid 1987

##### **Goya grabador**

Museo del Grabado Español Contemporáneo Marbella 1996

from March 8th to May 5th 1996

Gállego, from January 14th to  
March 20th 1994

**Schlaf der Vernunft.  
Original radierungen von  
Francisco de Goya**

Munich 2000

Madrid 2002

Madrid 2002

Bilbao 2012

Zaragoza 2017

**BIBLIOGRAFÍA**

BERUETE Y MORET, Aureliano  
p. 137  
1918  
Blass S.A.

HARRIS, Tomás  
vol. II, 1964, p. 351, cat. 237  
1964  
Bruno Cassirer

**Goya, toros y toreros**

GASSIER, Pierre  
p. 117, cat. 50  
1990  
Ministerio de Cultura, Comunidad de Madrid

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

LAFUENTE FERRARI, Enrique  
pp. 177-216, espec. pp. 185 y 210  
XIX (75)  
1946

**Vie et oeuvre de Francisco  
de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 280, cat. 1219  
1970  
Office du livre

MARTÍNEZ-NOVILLO, Álvaro  
pp. 21, 31 y 39  
1992  
Caser-Turner

**Goya. In the Norton Simon  
Museum**

WILSON BAREAU, Juliet  
pp. 186-201  
2016  
Norton Simon Museum

LUJÁN, Néstor  
1946 (reed. 1951)  
Tartessos-F. Oliver Branchfelt

HOLO, Selma Reuben  
p. 19  
1986  
Milwaukee Art Museum

**Catálogo de las estampas  
de Goya en la Biblioteca  
Nacional**

SANTIAGO, Elena M. (coordinadora)  
cat. 359  
1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

**PALABRAS CLAVE**

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

**ENLACES EXTERNOS**