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

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

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

Gallego, 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.

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

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

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

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 280, cat. 1219
1970
Office du livre

HOLO, Selma Reuben
p. 19
1986
Milwaukee Art Museum

Goya, toros y toreros
GASSIER, Pierre
p. 117, cat. 50
1990
Ministerio de Cultura, Comunidad de Madrid

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

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 359
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

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

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

PALABRAS CLAVE

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

ENLACES EXTERNOS