

THE FAMOUS FERNANDO DEL TORO, BARILARGUERO, FORCING THE BEAST WITH HIS GARROCHA (PREPARATORY DRAWING).

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (27B/46)



DATOS GENERALES

CRONOLOGÍA

Ca. 1814 - 1816

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

188 x 318 mm

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

02 Oct 2021 / 22 Jun 2023

INVENTARIO

2053 (D4314)

INSCRIPCIONES

7 (in pencil, lower left corner)

HISTORIA

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

This preparatory drawing passed by inheritance in 1828 to Javier Goya, the painter's son, and in 1854 to Mariano Goya y Goicoechea, the artist's grandson. It was subsequently owned by Valentín Carderera (ca. 1861) and Mariano Carderera (1880). In 1886 it was acquired from Mariano Carderera, along with many other drawings by Goya, including almost all the preparatory

studies for the *Bullfight*, by the Directorate General of Public Instruction, and was assigned to the Prado Museum, where it entered on 12 November 1886.

ANÁLISIS ARTÍSTICO

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

Preparatory drawing of the print *The famous Fernando del Toro, barilarguero, forcing the beast with his garrocha*. This is the only preparatory study of the *Bullfight* in which red wash is used, which gives more movement to the scene, which almost resembles a watercolour, while at the same time darkening it, a darkening that in the engraving is achieved through aquatint.

The composition is still very full of different elements occupying the bullring, mainly people and horses, which is why it will be lightened when it is transferred to copper.

Goya may have seen this scene in the bullring in Saragossa when he was young. The bull stands out in the foreground, in profile, looking defiantly at the picador, Fernando del Toro, who stands in front of him. Behind the picador we can make out the figure of a man. On the left of the scene, still in the foreground, we see a horse on the ground that appears to be badly wounded. Behind it is another picador on horseback. In this case the equine seems to be bending his hind legs. Finally, in the background, the figures cannot be made out very well because they are too blurred, but there seem to be many of them. Most of them will disappear when they are transferred to the plate.

This drawing was pasted onto a second laid paper belonging to a French army record book in Spain.

EXPOSICIONES

Goya. Exposition de l'oeuvre gravé, de peintures, de tapisseries et de cent dix dessins du Musée du
Bibliothèque nationale de France Paris 1935
cat. 273

Goya: toros y toreros
Espace Van Gogh Arles 1990
displayed also at Academia de Bellas Artes de San Fernando, Madrid, consultant editor Pierre Gassier.
cat. 30

Madrid 2005
cat. IV

Santander 2017
cat. 69

Goya (1746-1828). Peintures-Dessins-Gravures
Centre Cultural du Marais Paris 1979
consultant editors Jacqueline et Maurice Guillard
cat. 77

Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte
Biblioteca Nacional Madrid 1978
May - June 1978
cat. 275

Goya: Luces y Sombras. Obras Maestras del Museo del Prado
The National Museum of Western Art Tokyo 2011
cat. 82

Madrid 2019
cat. 141

Goya: Zeichnungen und Druckgraphik
Städtische Galerie im Städelischen Kunstinstitut Frankfurt 1981
from February 13th to April 5th 1981

Madrid 2002

Barcelona 2012
cat. 59

BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique
pp. 177-216, espec. p. 203
XIX (75)
1946

LAFUENTE FERRARI, Enrique
p. 123
1963

SÁNCHEZ CANTÓN, Francisco Javier
cat. 180
1954
Museo del Prado

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet

GLENDINNING, Nigel
pp. 120-127
24
1961

LAFUENTE FERRARI, Enrique
pp. 16-17
1974

Le Club Français du Livre

p. 279, cat. 1205
1970
Office du livre

Dibujos de Goya, 2 vols

GASSIER, Pierre
pp. 388-389, cat. 269
1975
Noguer

El mundo de Goya en sus dibujos

LAFUENTE FERRARI, Enrique
pp. 205-206
1979
Urbión

LAFUENTE FERRARI, Enrique
pp. 156-157, cat. 53
1980
Silex

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 86-88
2001
Museo Nacional del Prado

MATILLA, José Manuel y MENA, Manuela B. (comisarios)
pp. 222-223
2019
Museo Nacional del Prado

PALABRAS CLAVE

**FERNANDO DEL TORO SUERTE DE VARAS VARA LARGA VARILARGUERO PICAR
PICADOR CABALLO TOREO TOROS**

ENLACES EXTERNOS