# VARILARGUERO ON THE SHOULDERS OF A PIMP, STINGING A BULL (BULLFIGHTING D)

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (37/46)

**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | 1810 - 1815 |
| DIMENSIONES | 242 x 353 mm |
| TÉCNICA Y SOPORTE | |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| FICHA: REALIZACIÓN/REVISIÓN | 01 Oct 2021 / 22 Jun 2023 |
| INVENTARIO | 964 - |

**INSCRIPCIONES**

D (estampado, ángulo superior derecho)

**HISTORIA**

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

The print, rejected by Goya and not included in the first edition of the *Bullfighting* of 1816, was added and published for the first time, along with six other (A-G), in the third edition of the series, published by Eugène Loizelet in Pais in 1876. It was retained in subsequent editions of the *Bullfighting* .

A proof of the print, retouched in black pencil, brown ink wash and white lead, has been

preserved.

The plate of the print is preserved in the National Chalcography (no. 370), with *Origin of the harpoons or flags* engraved on the obverse.

**ANÁLISIS ARTÍSTICO**

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

This print was not included by Goya in the official edition of *Bullfighting* in 1816, as he had previously discarded it, but neither did he replace it with another that dealt with the same subject, as happened in other cases.

Two symmetrical groups of figures appear in the foreground of the print, which reproduces quite faithfully the preparatory drawing, also entitled *Varilarguero on the shoulders of a pimp, stinging a bull (Bullfighting D)*, with the addition og a very successful chiaroscuro effect. the two groups are of similar importance, which may have seemed a mistake in Goya´s eyes and led him not to include the print in the series.

The group on the right consists of the bull and two men, one dressed as a picador, standing on the shoulders of the other holding a pike with which he is poking the bull while the bearer throws the cape at the animal. There is a marked contrast between the black colour of the bull and the clear intonation of the bullfighters. The group on the left is made up of four men, no doubt pimps, who are dressed in capes and watch the scene in case it should be necessary to intervene. In the background, between the two groups, we can see a third, secondary group of four more pimps and, further back, the barrier and the bullrings filled with a crowd of people watching the scene attentively. There are few points of light, which mainly highlight the costumes of the men in the foreground.

Lafuente Ferrari relates the scene to the bullfighter Juan Jorge, Joaquinín, who performed a number like the one depicted, which is known from a poster in the Madrid bullring in 1776. For Bagüés, what is represented is a novillada, a type of bullfight in which the bulls were run without being killed. He highlights a lighting effect created in part of the bullring, which he considers magnificent.

**CONSERVACIÓN**

D (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 March 20th 1994

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

**Schlaf der Vernunft. Original radierungen von Francisco de Goya**
Munich 2000

Madrid 2002

Madrid 2002

Bilbao 2012

Zaragoza 2017

**BIBLIOGRAFÍA**


pp. 39-40
1926
Tip. del Hospicio

HARRIS, Tomás
vol. II, 1964, p. 354, cat. 240
1964
Bruno Cassirer

**Catálogo de las estampas de Goya en la Biblioteca Nacional**
SANTIAGO, Elena M. (coordinadora)
cat. 362
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

LAFUENTE FERRARI, Enrique
pp. 177-216, espec. p. 211
XIX (75)
1946

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p. 280, cat. 1225
1970
Office du livre

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 102-103
2001
Museo Nacional del Prado

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

**Goya, toros y toreros**
GASSIER, Pierre
p. 119, cat. 52
1990
Ministerio de Cultura, Comunidad de Madrid

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


**PALABRAS CLAVE**

**JUAN JORGE JOAQUINÍN CHULO A HOMBROS PICA PICADOR VARILARGUERO TORERO TOREO TOROS**

**ENLACES EXTERNOS**