THE FAMOUS FERNANDO DEL TORO, BARILARGUERO, FORCING THE WILD BEAST WITH HIS CLUB

CLASIFICACIÓN: PRINTS

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

DATOS GENERALES

CRONOLOGÍA	1814 - 1816
DIMENSIONES	244 x 351 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta, punta seca, buril y bruñidor
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	02 Oct 2021 / 22 Jun 2023
INVENTARIO	964 -

INSCRIPCIONES

27 (print, upper right-hand corner)

HISTORIA

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

Two state proofs are preserved, one before aquatinting and the other before inscribing the number.

The plate is kept at the National Chalcography (nº 360).

ANÁLISIS ARTÍSTICO

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

This scene depicts the encounter between a picador and his horse and the bull, who looks defiantly at them, while in the background of the composition other actions are taking place. Thus, in the background on the left, we see another picador on his horse and a couple of men in capes, while beside him on the ground lies another horse, wounded or dead. Behind the main picador is a man who seems to be holding a cape and, almost covered by the horse, another pair of men. They are three labourers assisting the picador. Further back, in the centre, the silhouettes of another two labourers are silhouetted against the barrier, but are very blurred, probably so as not to detract from the foreground, in which the heads of the bull and the horse of the main group stand out.

With regard to these blurred figures, several authors, including Beruete, point out the rarity of the fact that Goya left such apparently unfinished silhouettes. Beruete also points out that the horse ridden by the main picador is the only one in the entire series of the *Bullfighting*. Martínez-Novillo, for his part, interprets the two blurred silhouettes in the background as two figures that Goya may have wanted to erase but finally chose to leave there.

The main picador depicted in this print is none other than Fernando del Toro from Almonte, the most famous picador of the third quarter of the 18th century. He fought in Madrid in 1766 and the Court also requested him as picador in 1769, through the mediation of the Duke of Medina-Sidonia.

Holo discusses Goya's possible sources of inspiration for the work, the most likely in his opinion being popular prints. He places this engraving among those that speak of renowned bullfighters, narrate abuses of the animal and describe man's irrational behaviour in the light of the Enlightenment, so strongly advocated by Goya.

Due to its subject matter, the work is related to other prints in the series with famous picadors as protagonists, such as *Courage manly of the famous Pajuelera in the Zaragoza bullring* or *The hard-working Rendón chopping a bull, whose luck died in the Madrid bullring.*

There is a preparatory drawing of the present print, also titled *The famous Fernando del Toro, barilarguero, forcing the wild beast with his club*

EXPOSICIONES

Grabados y dibujos de Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1946
catalogue Elena Páez Ríos

Boston 1974

1975

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

March 20th 1994

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

Zaragoza 1996

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 276

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. 36

Zaragoza 2017

BIBLIOGRAFÍA

BERUETE Y MORET, Aureliano
p. 135
1918
Blass S.A.

GLENDINNING, Nigel
pp. 120-127
24
1961

HOLO, Selma Reuben
pp. 26 y 32
1986
Milwaukee Art Museum

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 352
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 109
2013
Pinacoteca de París

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

HARRIS, Tomás
vol. II, 1964, p. 343, cat. 230
1964
Bruno Cassirer

Goya, toros y toreros
GASSIER, Pierre
p. 110, cat. 43
1990
Ministerio de Cultura, Comunidad de Madrid

Ydioma universal: Goya en la Biblioteca Nacional
SANTIAGO PÁEZ, Elena y WILSON-BAREAU, Juliet (comisarias)
p. 248
1996
Biblioteca Nacional, Sociedad Estatal Goya 96 y Lunwerg

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

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 279, cat. 1204
1970
Office du livre

MARTÍNEZ-NOVILLO, Álvaro
p. 35
1992
Caser-Turner

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

PALABRAS CLAVE

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

ENLACES EXTERNOS