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

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

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

HARRIS, Tomás

Vie et ouvre de Francisco de

Goya, toros y toreros

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

Goya
GASSIER, Pierre y WILSON, Juliet
p. 280, cat. 1225
1970
Office du livre

GASSIER, Pierre
p. 119, cat. 52
1990
Ministerio de Cultura, Comunidad de Madrid

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

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

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