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

CLASIFICACIÓN: DRAWINGS

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

DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1815
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	182 x 308 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	03 Oct 2021 / 22 Jun 2023
INVENTARIO	2085 (D4323)

INSCRIPCIONES

6 (in pencil, upper left-hand corner)

9 (in pencil, lower left corner)

Unpublished (reverse, upper left)

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 *Varilarguero on the shoulders of a pimp, stinging a bull (Bullfighting D)* . We see how a bullfighter, on the shoulders of another bullfighter or a pimp, stabs the bull in front of him, who enters the cape held by the other figure. Lafuente Ferrari is convinced that the scene was performed in the Madrid bullring by Juan Jorge, known as Joaquinín, around 1776.

Here we see two symmetrical groups of figures and another secondary group at the back of the scene, between the two, a pattern that will be maintained in the later print. The barrier of the bullring can be slightly glimpsed, but the most careful part of the drawing is that of the two groups of figures in the foreground, including the bull, which shows a great deal of movement. Gassier considers that the fact that there are two groups of figures in parallel only detracts from the importance of both, for although the whole is harmonious, neither stands out and both lose prominence.

There are two points of light in the scene, one in each of the groups in the foreground.

The present preparatory drawing was transferred to the plate, and thus to the print, with remarkable fidelity.

CONSERVACIÓN

The paper retains creases from being passed through the press.

EXPOSICIONES

Goya. Exposition de l'oeuvre gravé, de peintures, de tapisseries et de cent dix dessins du Musée du
Bibliothèque nationale de France París 1935
cat. 276

Los dibujos de Goya
Museo Provincial de Zaragoza Zaragoza 1978
exhibition organized by Museo Provincial de Zaragoza, Ministerio de Cultura and Ayuntamiento de Zaragoza, exhibition guide written by Miguel Beltrán Lloris and Micaela Pérez Sáenz. October 1978
pp. 36-37, cat. 93

Madrid 2002

BIBLIOGRAFÍA

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. 1226
1970
Office du livre

MATILLA, José Manuel y MEDRANO, José

SÁNCHEZ CANTÓN. Francisco Javier
cat. 188
1954
Museo del Prado

LAFUENTE FERRARI, Enrique
p. 20
1974

LAFUENTE FERRARI, Enrique
p. 171
1963
Le Club Français du Livre

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 410-411, cat. 280
1975
Noguer

Miguel
pp. 102 y 103
2001
Museo Nacional del Prado

PALABRAS CLAVE

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

ENLACES EXTERNOS