# 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*Unpublished* (reverse, upper left)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 Miguel
pp. 102 y 103
2001
Museo Nacional del Prado

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

PALABRAS CLAVE

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

ENLACES EXTERNOS