# THE FAMOUS FERNANDO DEL TORO, BARILARGUERO, FORCING THE BEAST WITH HIS GARROCHA (PREPARATORY DRAWING).

CLASIFICACIÓN: DRAWINGS

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



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1814 - 1816 |
| UBICACIÓN | The Prado National Museum. Madrid, Madrid, Spain |
| DIMENSIONES | 188 x 318 mm |
| TÉCNICA Y SOPORTE | |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | El Prado National Museum |
| FICHA: REALIZACIÓN/REVISIÓN | 02 Oct 2021 / 22 Jun 2023 |
| INVENTARIO | 2053 (D4314) |

**INSCRIPCIONES**

*7* (in pencil, lower left corner)

**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 *The famous Fernando del Toro, barilarguero, forcing the beast with his garrocha*. This is the only preparatory study of the *Bullfight* in which red wash is used, which gives more movement to the scene, which almost resembles a watercolour, while at the same time darkening it, a darkening that in the engraving is achieved through aquatint.

The composition is still very full of different elements occupying the bullring, mainly people and horses, which is why it will be lightened when it is transferred to copper.

Goya may have seen this scene in the bullring in Saragossa when he was young. The bull stands out in the foreground, in profile, looking defiantly at the picador, Fernando del Toro, who stands in front of him. Behind the picador we can make out the figure of a man. On the left of the scene, still in the foreground, we see a horse on the ground that appears to be badly wounded. Behind it is another picador on horseback. In this case the equine seems to be bending his hind legs. Finally, in the background, the figures cannot be made out very well because they are too blurred, but there seem to be many of them. Most of them will disappear when they are transferred to the plate.

This drawing was pasted onto a second laid paper belonging to a French army record book in Spain.

**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. 273*

**Goya (1746-1828). Peintures-Dessins-Gravures**
Centre Cultural du Marais París 1979
consultant editors Jacqueline et Maurice Guillard
*cat. 77*

**Goya: Zeichnungen und Druckgraphik**
Städtische Galerie im Städelschen Kunstintitut Frankfurt 1981
from February 13th to April 5th 1981

**Goya: toros y toreros**
Espace Van Gogh Arles 1990
displayed also at Academia de Bellas Artes de San Fernando, Madrid, consultant editor Pierre Gassier.
*cat. 30*

**Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte**
Biblioteca Nacional Madrid 1978
May - June 1978
*cat. 275*

Madrid 2002

Madrid 2005
*cat. IV*

**Goya: Luces y Sombras. Obras Maestras del Museo del Prado**
The National Museum of Western Art Tokyo 2011
*cat. 82*

Barcelona 2012
*cat. 59*

Santander 2017
*cat. 69*

Madrid 2019
*cat. 141*

**BIBLIOGRAFÍA**

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1954
Museo del Prado

GLENDINNING, Nigel
pp. 120-127
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1961

LAFUENTE FERRARI, Enrique
p. 123
1963
Le Club Français du Livre

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p. 279, cat. 1205
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LAFUENTE FERRARI, Enrique
pp. 16-17
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GASSIER, Pierre
pp. 388-389, cat. 269

**El mundo de Goya en sus dibujos**
LAFUENTE FERRARI, Enrique

LAFUENTE FERRARI, Enrique
pp. 156-157, cat. 53
1980

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pp. 205-206
1979
Urbión

Silex

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

MATILLA, José Manuel y MENA, Manuela B. (comisarios)
pp. 222-223
2019
Museo Nacional del Prado

**PALABRAS CLAVE**

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

**ENLACES EXTERNOS**