

# 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 Paris 1935  
cat. 273

**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

Madrid 2005

cat. IV

Santander 2017

cat. 69

**Goya (1746-1828). Peintures-Dessins-Gravures**

Centre Cultural du Marais Paris 1979

consultant editors Jacqueline et Maurice Guillard

cat. 77

**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

**Goya: Luces y Sombras. Obras Maestras del Museo del Prado**

The National Museum of Western Art Tokyo

2011

cat. 82

Madrid 2019

cat. 141

**Goya: Zeichnungen und Druckgraphik**

Städtische Galerie im Städelschen

Kunstinstitut Frankfurt 1981

from February 13th to April 5th 1981

Madrid 2002

Barcelona 2012

cat. 59

#### BIBLIOGRAFÍA

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

SÁNCHEZ CANTÓN, Francisco Javier  
cat. 180  
1954  
Museo del Prado

GLENDINNING, Nigel  
pp. 120-127  
24  
1961

LAFUENTE FERRARI, Enrique  
p. 123

**Vie et ouvre de Francisco de**

LAFUENTE FERRARI, Enrique  
pp. 16-17

1963  
Le Club Français du Livre

**Dibujos de Goya, 2 vols**

GASSIER, Pierre  
pp. 388-389, cat. 269  
1975  
Noguer

MATILLA, José Manuel y MEDRANO, José Miguel  
pp. 86-88  
2001  
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**Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 279, cat. 1205  
1970  
Office du livre

**El mundo de Goya en sus dibujos**

LAFUENTE FERRARI, Enrique  
pp. 205-206  
1979  
Urbión

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

1974

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

**PALABRAS CLAVE**

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

**ENLACES EXTERNOS**