

# 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 of 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, Joaquín, 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

1984

##### **Goya grabador**

Fundación Juan March Madrid 1994

consultant editors Alfonso E. Pérez Sánchez and Julián Gállego, from January 14th to March 20th 1994

Madrid 2002

Zaragoza 2017

##### **Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte**

Biblioteca Nacional Madrid 1978

May - June 1978

Madrid 1987

##### **Goya grabador**

Museo del Grabado Español Contemporáneo

Marbella 1996

from March 8th to May 5th 1996

Madrid 2002

##### **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

Madrid 1990

##### **Schlaf der Vernunft. Original radierungen von Francisco de Goya**

Munich 2000

Bilbao 2012

## BIBLIOGRAFÍA

pp. 39-40  
1926  
Tip. del Hospicio

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

### **Catálogo de las estampas de Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)  
cat. 362  
1996  
Ministerio de Educación y Cultura, Biblioteca Nacional

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. 1225  
1970  
Office du livre

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

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

### **Goya, toros y toreros**

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

### **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