

THE FAMOUS FERNANDO DEL TORO, BARILARGUERO, FORCING THE WILD BEAST WITH HIS CLUB

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA

1814 - 1816

DIMENSIONES

244 x 351 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta, punta seca, buril y bruñidor

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

FICHA: REALIZACIÓN/REVISIÓN

02 Oct 2021 / 22 Jun 2023

INVENTARIO

964 -

INSCRIPCIONES

27 (print, upper right-hand corner)

HISTORIA

See *How the ancient Spaniards hunted bulls on horseback in the countryside.*

Two state proofs are preserved, one before aquatinting and the other before inscribing the number.

The plate is kept at the National Chalcography (nº 360).

ANÁLISIS ARTÍSTICO

See *How the ancient Spaniards hunted bulls on horseback in the countryside*.

This scene depicts the encounter between a picador and his horse and the bull, who looks defiantly at them, while in the background of the composition other actions are taking place. Thus, in the background on the left, we see another picador on his horse and a couple of men in capes, while beside him on the ground lies another horse, wounded or dead. Behind the main picador is a man who seems to be holding a cape and, almost covered by the horse, another pair of men. They are three labourers assisting the picador. Further back, in the centre, the silhouettes of another two labourers are silhouetted against the barrier, but are very blurred, probably so as not to detract from the foreground, in which the heads of the bull and the horse of the main group stand out.

With regard to these blurred figures, several authors, including Beruete, point out the rarity of the fact that Goya left such apparently unfinished silhouettes. Beruete also points out that the horse ridden by the main picador is the only one in the entire series of the *Bullfighting*. Martínez-Novillo, for his part, interprets the two blurred silhouettes in the background as two figures that Goya may have wanted to erase but finally chose to leave there.

The main picador depicted in this print is none other than Fernando del Toro from Almonte, the most famous picador of the third quarter of the 18th century. He fought in Madrid in 1766 and the Court also requested him as picador in 1769, through the mediation of the Duke of Medina-Sidonia.

Holo discusses Goya's possible sources of inspiration for the work, the most likely in his opinion being popular prints. He places this engraving among those that speak of renowned bullfighters, narrate abuses of the animal and describe man's irrational behaviour in the light of the Enlightenment, so strongly advocated by Goya.

Due to its subject matter, the work is related to other prints in the series with famous picadors as protagonists, such as *Courage manly of the famous Pajuelera in the Zaragoza bullring* or *The hard-working Rendón chopping a bull, whose luck died in the Madrid bullring*.

There is a preparatory drawing of the present print, also titled *The famous Fernando del Toro, barilaguero, forcing the wild beast with his club*

EXPOSICIONES

Grabados y dibujos de Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1946

catalogue Elena Páez Ríos

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

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

1984

Goya grabador

Fundación Juan March Madrid 1994

consultant editors Alfonso E. Pérez Sánchez and Julián

Gállego, from January 14th to

March 20th 1994

Goya grabador

Museo del Grabado Español Contemporáneo
Marbella 1996

from March 8th to May 5th 1996

Zaragoza 1996

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to
December 15th 1996

cat. 276

Schlaf der Vernunft. Original radierungen von Francisco de Goya

Munich 2000

Madrid 2002

Madrid 2002

Bilbao 2012

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March
16th 2014

cat. 36

Zaragoza 2017

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1918
Blass S.A.

LAFUENTE FERRARI, Enrique
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XIX (75)
1946

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

GLENDINNING, Nigel
pp. 120-127
24
1961

HARRIS, Tomás
vol. II, 1964, p. 343, cat. 230
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p. 279, cat. 1204
1970
Office du livre

HOLO, Selma Reuben
pp. 26 y 32
1986
Milwaukee Art Museum

Goya, toros y toreros

GASSIER, Pierre
p. 110, cat. 43
1990
Ministerio de Cultura, Comunidad de Madrid

MARTÍNEZ-NOVILLO, Álvaro
p. 35
1992
Caser-Turner

Catálogo de las estampas de Goya en la Biblioteca Nacional

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

Ydioma universal: Goya en la Biblioteca Nacional

SANTIAGO PÁEZ, Elena y WILSON-BAREAU,
Juliet (comisarias)
p. 248
1996
Biblioteca Nacional, Sociedad Estatal Goya 96 y
Lunweg

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

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo
p. 109
2013
Pinacoteca de París

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet
pp. 186-201
2016
Norton Simon Museum

PALABRAS CLAVE

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

ENLACES EXTERNOS