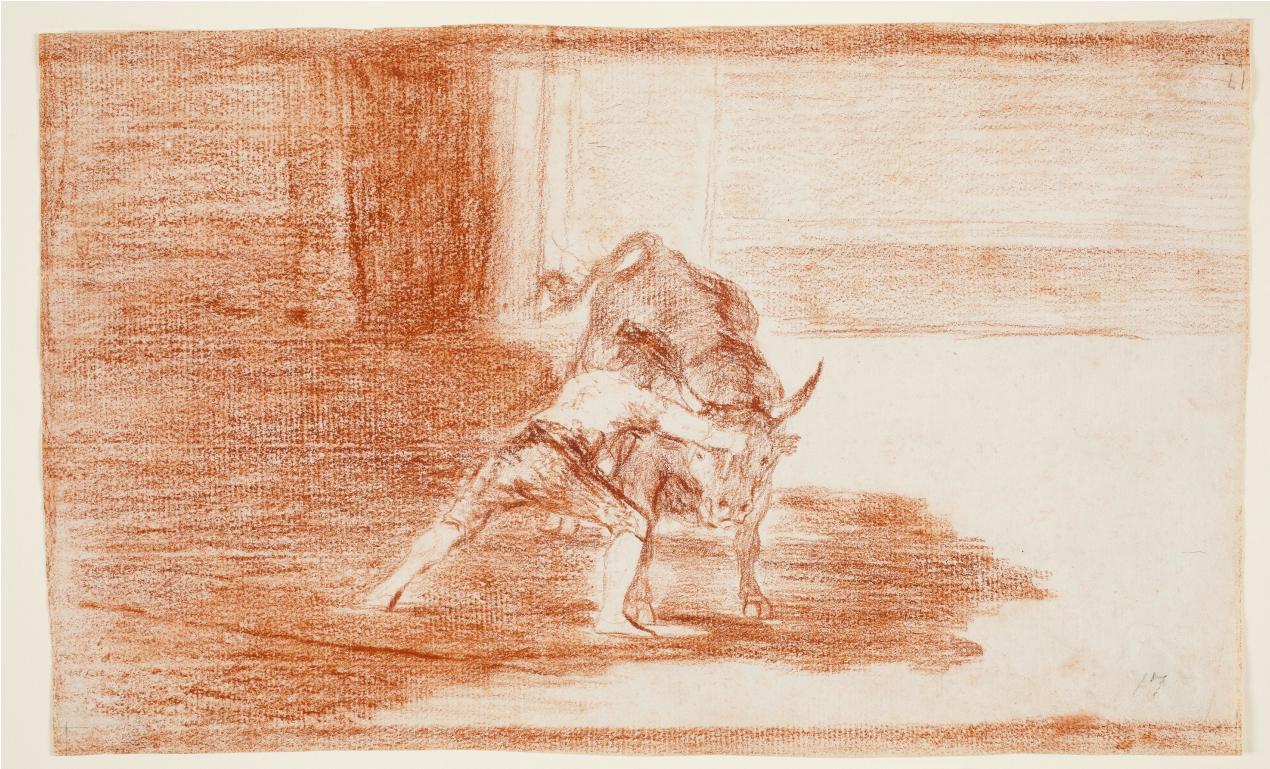
THE FAMOUS MARTINCHO PUTTING FLAGS AT THE BREAK (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (15B/46)



DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1816
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	173 x 282 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	01 Oct 2021 / 22 Jun 2023
INVENTARIO	2018 (D4300)

INSCRIPCIONES

17 (inverted, in pencil, top right-hand corner)

17 (in pencil, lower right 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 Martincho putting flags at the break.* In this case, the work focuses on the protagonists of the scene, Martincho and the bull. What Goya depicts is a method of banderillas used by the bullfighters of the time, which is no longer in use today.

The bullfighter's posture will later be the same in the engraving, although here, in the drawing, the audience does not yet appear at the barrier, as we will see in the print. Likewise, in the engraving Goya replaces the hat worn by Martincho in the drawing with a simple hairnet, the typical attire of bullfighters of the period.

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

EXPOSICIONES

Goya (1746-1828). Peintures-Dessins-Gravures
Centre Cultural du Marais París 1979
consultant editors Jacqueline et Maurice Guillard
cat. 70

Madrid 1990
cat. 29

Madrid 2002

BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique
pp. 177-216, espec. pp. 185 y 195-197
XIX (75)
1946

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 278, cat. 1181
1970
Office du livre

Goya, dibujos
LAFUENTE FERRARI, Enrique
pp. 150-151, cat. 50
1980
Silex

SÁNCHEZ CANTÓN. Francisco Javier
n. 167
1954
Museo del Prado

LAFUENTE FERRARI, Enrique
pp. 14-15
1974

Goya y Aragón. Familia, amistades y encargos artísticos
ANSÓN NAVARRO, Arturo
pp. 224-225
10
1995
Caja de Ahorros de la Inmaculada de Aragón
Col. Mariano de Pano y Ruata

LAFUENTE FERRARI, Enrique
p. 86
1963
Le Club Français du Livre

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 364-365, cat. 257
1975
Noguer

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 65-66
2001
Museo Nacional del Prado

PALABRAS CLAVE

TOROS TOREO TOREO A PIE MARTINCHO ANTONIO EBASSUN BANDERILLAS BANDERILLA QUIEBRO ESCUELA DE TOREO NAVARRO-ARAGONESA

ENLACES EXTERNOS