

# THE FAMOUS MARTINCHO PUTTING FLAGS AT THE BREAK

CLASIFICACIÓN: PRINTS

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



## DATOS GENERALES

CRONOLOGÍA

1814 - 1816

DIMENSIONES

245 x 353 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta, punta seca, buril y bruñidor

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

FICHA: REALIZACIÓN/REVISIÓN

01 Oct 2021 / 22 Jun 2023

INVENTARIO

964 -

## INSCRIPCIONES

15 (print, upper right-hand corner)

## HISTORIA

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

The plate is kept at the National Chalcography (nº 348).

## ANÁLISIS ARTÍSTICO

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

This is one of the *Bullfighting* prints whose subject is the particular suertes of bullfights, a

group that begins with the preceding engraving, *The very dexterous student from Falces, wearing a mask, teases the bull with his "quiebros"*. This group includes four prints dedicated to the famous Aragonese bullfighter Martincho (nos. 15, 16, 18 and 19), although in one of them the identification of the character is not entirely conclusive. There is also an additional discarded print also dedicated to Martincho ( *Bullfighting H*) of which only state proofs have been preserved. In the present engraving, Goya masterfully depicts the efforts of the man and the bull in the bullring.

Due to the large number of prints that Goya dedicated to Martincho, whose real name was Antonio Ebassun Martínez (1708-1772), some authors have concluded that there was a good friendship between the painter and the bullfighter, something that cannot be ruled out but is difficult, given the enormous age difference between the two and the fact that the bullfighter died when the painter was just beginning to make a name for himself. Nevertheless, it is clear that Goya at least had great admiration for the legendary bullfighter, to such an extent that the prints he dedicated to him are highly evocative and are among the most emblematic of bullfighting. His figure breathes strength even in the midst of his actions; Goya was interested in personifying the bullfighter and his gesture rather than blurring it.

The lighting is striking, adding drama to the scene, and above all the effects created with the burnished aquatint, which blurs the background, leaving the highlights in the centre. The bullfighter is seen holding the banderillas in his hands and looking the bull in the face in a suerte known as topacarnero, which is no longer in use. The bull is placed in front of the spectator, which adds depth to the scene. In the background we can make out the barrier of the bullring, occupied by spectators watching Martincho's action, and the bullring gate, through which the bulls enter the bullring, is also depicted.

Lafuente Ferrari highlights this print and the two immediately preceding, entitled *A Spanish knight in the square breaking rejoncillos without help from the pimps* and *The very dexterous student from Falces, wearing a mask, teases the bull with his "quiebros"*, for its treatment of light and space within the series. For his part, Tomlinson compares the engraving with another from the *Tauromaquia* but much later in the arrangement of the set, *Fire Pennants* (8.6.31.), and comments on the stylistic evolution in the production of the series.

There is a preparatory drawing of the present print, also entitled *The famous Martincho putting flags at the break*

#### EXPOSICIONES

##### **Grabados y dibujos de Goya en la Biblioteca Nacional**

Biblioteca Nacional Madrid 1946

catalogue Elena Páez Ríos

Boston 1974

1975

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

Biblioteca Nacional Madrid 1978

May - June 1978

##### **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

1984

Madrid 1987

Madrid 1990

##### **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

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

Munich 2000

Bilbao 2012

Madrid 2002

Madrid 2002

**Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March  
16th 2014

cat. 30

Zaragoza 2017

**BIBLIOGRAFÍA**

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**Goya y Aragón. Familia,  
amistades y encargos  
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ANSÓN NAVARRO, Arturo  
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p. 106  
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Pinacoteca de París

HARRIS, Tomás  
vol. II, 1964, p. 329, cat. 218  
1964  
Bruno Cassirer

**Goya, toros y toreros**

GASSIER, Pierre  
p. 98, cat. 30  
1990  
Ministerio de Cultura, Comunidad de Madrid

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

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

**Goya. In the Norton Simon  
Museum**

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

**PALABRAS CLAVE**

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

**ENLACES EXTERNOS**