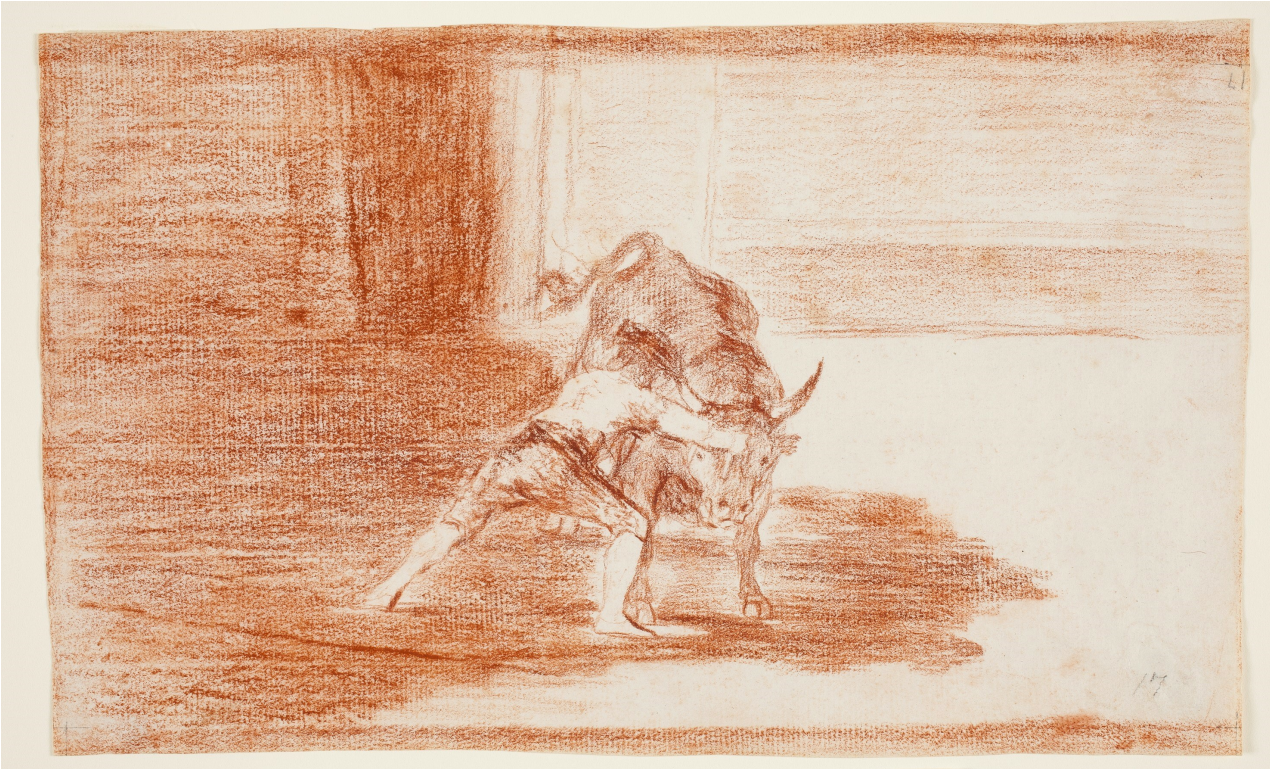
# THE FAMOUS MARTINCHO PUTTING FLAGS AT THE BREAK (PREPARATORY DRAWING)

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


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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
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pp. 14-15
1974

**Goya y Aragón. Familia, amistades y encargos artísticos**
ANSÓN NAVARRO, Arturo
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10
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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