RECKLESSNESS OF MARTINCHO (BULLFIGHTING H) (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (41B/46)

DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1816
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	184 x 297 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	03 Oct 2021 / 22 Jun 2023
INVENTARIO	2100 (D4303)

INSCRIPCIONES

21 (in pencil, lower right-hand corner)

unpublished (lower right-hand corner)

[rebacked] (lower right corner)

225 [Envelope sticker] (reverse, lower right)

Engraving (reverse, upper centre)

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 for the print *Recklessness of Martincho (Bullfighting H)* a print that was not included in the official Bullfighting series, although three state proofs of it have been preserved, but not the plate.

The drawing is very similar to the surviving state proofs, as it was transferred with remarkable fidelity to the plate. Martincho, as in the state trials, is seated on a chair in the middle of the bullring, about to go in to kill the bull in front of him. He is holding a cape in his left hand and the rapier with which he is going to go in for the kill in his right. In the background, a number of characters can be glimpsed, sketched quickly and without any detail, greatly simplifying the composition, who will later be reduced in number and grouped together in the state of the bullfight.

In terms of lighting, the preparatory drawing is more similar to the two proofs of the third state, in which the aquatint is already included in the arena of the bullring, so that only the lower right-hand corner and part of the bull and the bullfighter are illuminated.

CONSERVACIÓN

The paper retains creases from being passed through the press.

EXPOSICIONES

Madrid 2002

BIBLIOGRAFÍA

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p. 176
X (24)
1868

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

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pp. 186 y 191-192
44
1941

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p. 184
1963
Le Club Français du Livre

LAFUENTE FERRARI, Enrique
pp. 177-216, espec. p. 214
XIX (75)
1946

HARRIS, Tomás
vol. II, 1964, p. 358, cat. 244
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 281, cat. 1234
1970
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LAFUENTE FERRARI, Enrique
pp. 20-21
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pp. 418-419, cat. 284
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Goya y Aragón. Familia, amistades y encargos artísticos
ANSÓN NAVARRO, Arturo
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10
1995
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Col. Mariano de Pano y Ruata

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 107-108
2001
Museo Nacional del Prado

PALABRAS CLAVE

TOROS TOREO TOREO A PIE MARTINCHO ANTONIO EBASSUN LOCURAS DE MARTINCHO TEMERIDAD SILLA GRILLETES GRILLOS ESTOQUE ESCUELA DE TOREO NAVARRO-ARAGONESA

ENLACES EXTERNOS