FIRE FLAGS (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (31B/46)

DATOS GENERALES

CRONOLOGÍA	1815
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	188 x 282 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	2065 (D4316)

INSCRIPCIONES

4 (in pencil, lower left 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 for the print *Fire flags.* This is a colourful composition depicting the chaos in the bullring. It reflects the moment when the bull, who is tame, has the banderillas attached to him lit up in order to whip him up and get him into the game. This was not something that was done very often, but it seems to have been very popular with the public, who liked it very much.

Here Goya groups different characters together, which he later modified and lightened in the engraving so that the main characters would stand out. However, the most important part of the drawing will remain in the print: the bull with its back to the viewer and the banderillero who calls the bull's attention so that it will come to him and he can stick another pair of banderillas. In the background of the drawing we see the two picadors who also appear in the engraving, who, as was customary, have remained in the bullring after the suerte de varas. In the background we can make out the barrier and the spectators in the bullring, which are barely sketched.

EXPOSICIONES

Madrid 2005

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PALABRAS CLAVE

TOROS TOREO TORERO RUEDO BARRERA BANDERILLAS DE FUEGO BANDERILLERO BANDERILLAS PICADOR CUADRILLA CAPOTE

ENLACES EXTERNOS