# FIRE FLAGS

CLASIFICACIÓN: PRINTS

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



**DATOS GENERALES** 

CRONOLOGÍA

**DIMENSIONES** 

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

FICHA: REALIZACIÓN/REVISIÓN

INVENTARIO

1815

245 x 353 mm

Documented work

01 Oct 2021 / 22 Jun 2023

964 -

#### **INSCRIPCIONES**

31 (print, upper right-hand corner)

1815 / Goya (stamped, bottom right-hand corner)

### HISTORIA

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

Two state proofs have been preserved, one before the aquatint was burnished and the other before the number was added.

The plate is kept at the National Chalcography (n° 364).

ANÁLISIS ARTÍSTICO

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

A dark scene in which a pair of dots stand out in the centre of the composition and in which we see how the young men try to provoke the tame bull by means of a pair of banderillas de fuego. It is thematically related to two other prints of bullfighting and its extensions: *They throw dogs at the bull* and *Dogs at the bull* (*Tauromaquia C*), as both, the banderillas de fuego and the dogs, were methods used with bulls that were tame and therefore very difficult to fight. This was an uncommon practice and seems to have been very popular with the public, who thought that it was a punishment.

We see the bull in a foreshortened position on his back. A pair of smoking banderillas hang from its neck. The smoke is effectively recreated with burnished aquatint and gouache. In front of the bull we see a banderillero preparing to stick a new pair of banderillas into the bull while another companion urges him on with the cape. The rest of the cuadrilla and two picadors, who have finished their work but have remained in the ring as usual, wander around the arena in front of an audience that fills the stands but of which we can only see their silhouettes. The scene is somewhat chaotic, as bullfighting was in those days.

Beruete considers that an accident in the bite around the banderillas on the bull caused the existing stains, which Goya was able to conceal in a very skilful way, with drypoint and burnisher, giving them that smoky effect.

Lafuente Ferrari includes this print among those depicting lances without historical accuracy and points out the differences with respect to his preparatory drawing, also entitled *Fire flags*, centred above all on the number of figures depicted, which is smaller in the engraving.

#### **EXPOSICIONES**

Grabados y dibujos de Goya en la Biblioteca Nacional Biblioteca Nacional Madrid 1946

catalogue Elena Páez Ríos

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

Madrid 2002

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

Goya: Order and disorder

Museum of Fine Arts Boston 2014

Zaragoza 2017

Madrid 2002

BIBLIOGRAFÍA

BERUETE Y MORET, Aureliano pp. 136-137

LAFUENTE FERRARI, Enrique pp. 177-216, espec. pp. 185-206

LUJÁN, Néstor 1946 (reed. 1951) 1918 XIX (75) 1946 Blass S.A.

GLENDINNING, Nigel HARRIS, Tomás

pp. 120-127 vol. II, 1964, p. 347, cat. 234 1964

1961 Bruno Cassirer

The Changing image: Prints by Francisco Goya

SAYRE, Eleanor p. 240, cat. 192

Caser-Turner

1992

Museum of Fine Arts

MARTÍNEZ-NOVILLO, Álvaro

HOLO, Selma Reuben

p. 27 1986

Milwaukee Art Museum

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

cat. 356 1996

Ministerio de Educación y Cultura, Biblioteca

Nacional

**Goya: Order & Disorder Goya. In the Norton Simon** 

ILCHMAN, Frederick y STEPANEK, Stephanie

L. (comisarios) p. 171

2014 Museum of Fine Arts Boston Publications Museum

WILSON BAREAU, Juliet

pp. 186-201 2016

Norton Simon Museum

Vie et ouvre de Francisco de

GASSIER, Pierre y WILSON, Juliet

Tartessos-F. Oliver Branchfelt

p. 279, cat. 1212 1970 Office du livre

**Goya, toros y toreros** GASSIER, Pierre

p. 114, cat. 47 1990

Ministerio de Cultura, Comunidad de Madrid

MATILLA, José Manuel y MEDRANO, José

Miguel pp. 93-95 2001

Museo Nacional del Prado

**PALABRAS CLAVE** 

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

**ENLACES EXTERNOS**