

FIRE FLAGS

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA

1815

DIMENSIONES

245 x 353 mm

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

FICHA: REALIZACIÓN/REVISIÓN

01 Oct 2021 / 22 Jun 2023

INVENTARIO

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 (nº 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

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

Madrid 2002

Madrid 2002

Bilbao 2012

Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat. 99

Zaragoza 2017

BIBLIOGRAFÍA

BERUETE Y MORET, Aureliano

LAFUENTE FERRARI, Enrique

JULIÁN, Néstor

BERGSTEIN, Aileen
pp. 136-137
1918
Blass S.A.

GLENDINNING, Nigel
pp. 120-127
24
1961

**The Changing image:
Prints by Francisco Goya**
SAYRE, Eleanor
p. 240, cat. 192
1974
Museum of Fine Arts

MARTÍNEZ-NOVILLO, Álvaro
p. 36
1992
Caser-Turner

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie
L. (comisarios)
p. 171
2014
Museum of Fine Arts Boston Publications

LAURENCE, Enrique
pp. 177-216, espec. pp. 185-206
XIX (75)
1946

HARRIS, Tomás
vol. II, 1964, p. 347, cat. 234
1964
Bruno Cassirer

HOLLO, 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. In the Norton Simon
Museum**
WILSON BAREAU, Juliet
pp. 186-201
2016
Norton Simon Museum

LOJAN, Nestor
1946 (reed. 1951)
Tartessos-F. Oliver Branchfelt

**Vie et oeuvre de Francisco
de Goya**
GASSIER, Pierre y WILSON, Juliet
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