MARTINCHO'S TEMERITY IN THE SQUARE OF ZARAGOZA (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (18B/46)

DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1816
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	186 x 269 mm
TÉCNICA Y SOPORTE	Pencil and sanguine on laid paper
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	01 Oct 2021 / 22 Jun 2023
INVENTARIO	2027 (D4304)

INSCRIPCIONES

22 (superimposed on top of a smaller 22, 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 of the print *Martincho's temerity in the square of Zaragoza.* In it we see the famous Aragonese bullfighter Martincho seated on a chair in the middle of the ring with shackles on his feet, about to kill the bull, which seems to be about to charge him, in this case in the Zaragoza bullring.

The drawing shows certain differences with respect to what Goya would later transfer to the plate, although the general composition remains the same. Thus, the diagonal created by the barrier on the left-hand side will remain in the engraving, as will the posture of the figures. On the other hand, the drawing shows a character who will not appear in the engraving: a young man trying to climb over the barrier, a barrier that is barely glimpsed here and which in the print will be more clearly defined and full of spectators. Goya also changed the bullfighter's hairstyle, who here appears with a hairnet, while in the plate he recorded him with his hair loose. The perspective will also be different in the print, as the scene will appear to be seen from the stands, which will be accentuated by squeezing the spectators behind the barrier so that they do not miss Martincho's madness.

EXPOSICIONES

Goya. Exposition de l'oeuvre gravé, de peintures, de tapisseries et de cent dix dessins du Musée du
Bibliothèque nationale de France París 1935
cat. 272

cat. 178

cat. 178

Los dibujos de Goya
Museo Provincial de Zaragoza Zaragoza 1978
exhibition organized by Museo Provincial de Zaragoza, Ministerio de Cultura and Ayuntamiento de Zaragoza, exhibition guide written by Miguel Beltrán Lloris and Micaela Pérez Sáenz. October 1978
pp. 36-37, cat. 84

Madrid 2002

La memoria de Goya
Museo de Zaragoza Zaragoza 2008
organized by Fundación Goya en Aragón, consultant editor Juan Carlos Lozano López. From February 7th to April 6th 2008

Madrid 2019
cat. 138

BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique
pp. 177-216, espec. p. 198
XIX (75)
1946

SÁNCHEZ CANTÓN. Francisco Javier
n. 170-171
1954
Museo del Prado

LAFUENTE FERRARI, Enrique
p.95
1963
Le Club Français du Livre

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 278, cat. 1187
1970
Office du livre

LAFUENTE FERRARI, Enrique
p. 15
1974

The Changing image: Prints by Francisco Goya
SAYRE, Eleanor
pp. 225-227, cat. 178-179
1974
Museum of Fine Arts

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 370-371, cat. 260
1975
Noguer

El mundo de Goya en sus dibujos
LAFUENTE FERRARI, Enrique
pp. 191-193
1979
Urbión

MARTÍNEZ-NOVILLO, Álvaro
pp. 31-32
1992
Caser-Turner

Goya y Aragón. Familia,

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 70-72

MATILLA, José Manuel y MENA, Manuela B. (comisarios)

amistades y encargos artísticos
ANSÓN NAVARRO, Arturo
p. 225
10
1995
Caja de Ahorros de la Inmaculada de Aragón
Col. Mariano de Pano y Ruata

2001
Museo Nacional del Prado

pp. 218-219
2019
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