

# 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 Paris 1935  
cat. 272

Boston 1974  
cat. 178

1975  
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

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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  
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Museum of Fine Arts

**Dibujos de Goya, 2 vols**

**El mundo de Goya en sus**

MARTÍNEZ-NOVILLO, Álvaro

GASSIER, Pierre  
pp. 370-371, cat. 260  
1975  
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amistades y encargos  
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ANSÓN NAVARRO, Arturo  
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1995

Caja de Ahorros de la Inmaculada de Aragón  
Col. Mariano de Pano y Ruata

**dibujos**

LAFUENTE FERRARI, Enrique  
pp. 191-193  
1979  
Urbión

MATILLA, José Manuel y MEDRANO, José  
Miguel  
pp. 70-72  
2001  
Museo Nacional del Prado

pp. 31-32  
1992  
Caser-Turner

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