

# MARTINCHO'S RECKLESSNESS IN ZARAGOZA SQUARE

CLASIFICACIÓN: PRINTS

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



## DATOS GENERALES

CRONOLOGÍA

1814 - 1816

DIMENSIONES

246 x 354 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta, punta seca y bruñidor

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

FICHA: REALIZACIÓN/REVISIÓN

01 Oct 2021 / 22 Jun 2023

INVENTARIO

964 -

## INSCRIPCIONES

18 (estampado, ángulo superior derecho)

## HISTORIA

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

The plate is kept at the National Chalcography (nº 351).

## ANÁLISIS ARTÍSTICO

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

Third of the five prints of the "extended" version of *Bullfighting*, dedicated to the exploits of Martincho (Nos. 15, 16, 18, 19 and H). This one focuses specifically on the madness carried out by the bullfighter in a bullfight that took place in Zaragoza and which Goya himself may have attended in his youth. Its composition is remarkable, considering that it changes the point of view he was accustomed to throughout the series, as the Aragonese artist creates unexpected angles of vision for each specific situation and for each of the three characters (bull, bullfighter and spectators) in this engraving. In this case, the bullring barrier can be seen on the left-hand side of the scene, while on the right is the bullfighter seated on a chair with shackles on his feet, ready to kill the bull, who has just come out of the bullring door. The bull, who has seen Martincho, makes the gesture of charging at the bull in front of him. The bullfighter, seated in the saddle, rapier in one hand and hat in the other, looks defiantly at the beast. The audience behind the barrier is watching the action with rapt attention.

Almost the entire scene is tinged with the grey typical of burnished aquatint, except for the bullfighter's jacket, the only point of light in the scene. The darkness of the bull and the shadows on the ground around the figures are particularly striking, although the shadow in the upper left-hand corner is particularly striking, allowing us to focus our attention on the central area of the composition.

The first manuscript title that Goya gave to the print, *Killing Seated, with Shackles*, typically Goyaesque in its brevity and conciseness, is very precise in relation to the action that Martincho performs: killing the bull while seated and with his feet locked in shackles.

According to Glendinning, the somewhat distorted way in which the faces are treated, which in his opinion implies a criticism of those who participate in one way or another in a bullfight, relates this picture to other *Bullfighting* pictures such as *Another Madness of His in the Same Square*, *Ceballos himself, mounted on another bull, broke rejones in the bullring of Madrid*, *A bullfighter falls from his horse under the bull*, *The hard-working Rendón stinging a bull from whose fate he died in the bullring in Madrid*, *Fire flags*, and *Two groups of bullfighters run over at once by a single bull*.

Sayre, for his part, stresses the bold composition, characterised by the diagonals in the stretcher, and points out that the print is related to the next one, *Another Madness of His in the Same Square*, by the title.

The print is also closely related to another engraving of similar subject matter that was discarded by Goya but of which three state proofs are known: *Fearlessness of Martincho (Bullfighting H)*.

There is a preparatory drawing for this print also entitled *Martincho's recklessness in Zaragoza square*.

#### CONSERVACIÓN

18 (print, upper right-hand corner)

#### EXPOSICIONES

##### **Grabados y dibujos de Goya en la Biblioteca Nacional**

Biblioteca Nacional Madrid 1946

catalogue Elena Páez Ríos

Boston 1974

1975

##### **Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte**

Biblioteca Nacional Madrid 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

1984

May - June 1978

exhibition displayed from  
January 18th to 31st 1979

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

### **Goya en tiempos de guerra**

Museo Nacional del Prado Madrid 2008  
consultant editor Manuela B.  
Mena Marqués, from April 14th  
to July 13th 2008  
cat. 151

Bilbao 2012

### **Goya et la modernité**

Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March  
16th 2014  
cat. 31

### **Goya: Order and disorder**

Museum of Fine Arts Boston 2014  
cat. 98

Zaragoza 2017

## **BIBLIOGRAFÍA**

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

LUJÁN, Néstor  
1946 (reed. 1951)  
Tartessos-F. Oliver Branchfelt

GLENDINNING, Nigel  
pp. 120-127  
24  
1961

HARRIS, Tomás  
vol. II, 1964, p. 333, cat. 221  
1964  
Bruno Cassirer

### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 278, cat. 1186  
1970  
Office du livre

### **The Changing image: Prints by Francisco Goya**

SAYRE, Eleanor  
pp. 225-227, cat. 178-179  
1974  
Museum of Fine Arts

HOLO, Selma Reuben  
pp. 18 y 24  
1986  
Milwaukee Art Museum

### **Goya, toros y toreros**

GASSIER, Pierre  
p. 101, cat. 33  
1990  
Ministerio de Cultura, Comunidad de Madrid

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

### **Goya y Aragón. Familia, 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

### **Catálogo de las estampas de Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)  
cat. 339  
1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

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

MATILLA, José Manuel  
pp. 426-427, cat. 151  
2008  
Museo Nacional del Prado y Ediciones El Viso

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo  
p. 107  
2013  
Pinacoteca de París

### **Goya: Order & Disorder**

ILCHMAN, Frederick y STEPANEK, Stephanie  
L. (comisarios)  
p. 170  
2014  
Museum of Fine Arts Boston Publications

### **Goya. In the Norton Simon Museum**

WILSON BAREAU, Juliet  
pp. 186-201  
2016

Norton Simon Museum

PALABRAS CLAVE

**ESCUELA DE TOREO NAVARRO-ARAGONESA ESTOQUE GRILLOS GRILLETES SILLA TEMERIDAD  
LOCURAS DE MARTINCHO ANTONIO EBASSUN MARTINCHO TOREO A PIE TOREO TOROS**

ENLACES EXTERNOS