

# 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 (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.

Berúete 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

Boston 1974

1975

##### **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

##### **Goya grabador**

Fundación Juan March Madrid 1994

consultant editors Alfonso E. Pérez Sánchez and Julián Gállego, from January 14th to March 20th 1994

Madrid 1987

##### **Goya grabador**

Museo del Grabado Español Contemporáneo Marbella 1996

from March 8th to May 5th 1996

Madrid 1990

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  
pp. 136-137

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

LUJÁN, Néstor  
1946 (reed. 1951)

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

XIX (75)  
1946

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

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. In the Norton Simon Museum**

WILSON BAREAU, Juliet  
pp. 186-201  
2016  
Norton Simon Museum

Tartessos-F. Oliver Branchfelt

### **Vie et ouvre 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**