# RECKLESSNESS OF MARTINCHO (BULLFIGHTING H) (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (41B/46)

**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1814 - 1816 |
| UBICACIÓN | The Prado National Museum. Madrid, Madrid, Spain |
| DIMENSIONES | 184 x 297 mm |
| TÉCNICA Y SOPORTE | |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | El Prado National Museum |
| FICHA: REALIZACIÓN/REVISIÓN | 03 Oct 2021 / 22 Jun 2023 |
| INVENTARIO | 2100 (D4303) |

**INSCRIPCIONES**

21 (in pencil, lower right-hand corner)

*unpublished* (lower right-hand corner)

[rebacked] (lower right corner)

225 [Envelope sticker] (reverse, lower right)

*Engraving* (reverse, upper centre)

**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 for the print *Recklessness of Martincho (Bullfighting H)* a print that was not included in the official Bullfighting series, although three state proofs of it have been preserved, but not the plate.

The drawing is very similar to the surviving state proofs, as it was transferred with remarkable fidelity to the plate. Martincho, as in the state trials, is seated on a chair in the middle of the bullring, about to go in to kill the bull in front of him. He is holding a cape in his left hand and the rapier with which he is going to go in for the kill in his right. In the background, a number of characters can be glimpsed, sketched quickly and without any detail, greatly simplifying the composition, who will later be reduced in number and grouped together in the state of the bullfight.

In terms of lighting, the preparatory drawing is more similar to the two proofs of the third state, in which the aquatint is already included in the arena of the bullring, so that only the lower right-hand corner and part of the bull and the bullfighter are illuminated.

#### CONSERVACIÓN

The paper retains creases from being passed through the press.

#### EXPOSICIONES

Madrid 2002

#### BIBLIOGRAFÍA

LEFORT, Paul
p. 176
X (24)
1868

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

LAFUENTE FERRARI, Enrique
pp. 186 y 191-192
44
1941

LAFUENTE FERRARI, Enrique
p. 184
1963
Le Club Français du Livre

LAFUENTE FERRARI, Enrique
pp. 177-216, espec. p. 214
XIX (75)
1946

HARRIS, Tomás
vol. II, 1964, p. 358, cat. 244
1964
Bruno Cassirer

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p. 281, cat. 1234
1970
Office du livre

LAFUENTE FERRARI, Enrique
pp. 20-21
1974

**Dibujos de Goya, 2 vols**
GASSIER, Pierre
pp. 418-419, cat. 284
1975
Noguer

**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

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 107-108
2001
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