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 (nº 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.

Beruete 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

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

Bilbao 2012

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 99

Zaragoza 2017

BIBLIOGRAFÍA

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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

XIX (75)
1946

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

Tartessos-F. Oliver Branchfelt

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 279, cat. 1212
1970
Office du livre

The Changing image: Prints by Francisco Goya
SAYRE, Eleanor
p. 240, cat. 192
1974
Museum of Fine Arts

HOLO, Selma Reuben
p. 27
1986
Milwaukee Art Museum

Goya, toros y toreros
GASSIER, Pierre
p. 114, cat. 47
1990
Ministerio de Cultura, Comunidad de Madrid

MARTÍNEZ-NOVILLO, Álvaro
p. 36
1992
Caser-Turner

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 356
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 93-95
2001
Museo Nacional del Prado

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 171
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

CAPOTE CUADRILLA PICADOR BANDERILLAS BANDERILLERO BANDERILLAS DE FUEGO BARRERA RUEDO TORERO TOREO TOROS

ENLACES EXTERNOS