# THE FAMOUS MARTINCHO PUTTING FLAGS AT THE BREAK

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (15/46)




**DATOS GENERALES**

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|---|---|
| CRONOLOGÍA | 1814 - 1816 |
| DIMENSIONES | 245 x 353 mm |
| TÉCNICA Y SOPORTE | Aguafuerte, aguatinta, punta seca, buril y bruñidor |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| FICHA: REALIZACIÓN/REVISIÓN | 01 Oct 2021 / 22 Jun 2023 |
| INVENTARIO | 964 - |

**INSCRIPCIONES**

*15* (print, upper right-hand corner)

**HISTORIA**

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

The plate is kept at the National Chalcography (nº 348).

**ANÁLISIS ARTÍSTICO**

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

This is one of the *Bullfighting* prints whose subject is the particular suertes of bullfights, a group that begins

with the preceding engraving, *The very dexterous student from Falces, wearing a mask, teases the bull with his "quiebros"*. This group includes four prints dedicated to the famous Aragonese bullfighter Martincho (nos. 15, 16, 18 and 19), although in one of them the identification of the character is not entirely conclusive. There is also an additional discarded print also dedicated to Martincho ( Bullfighting H) of which only state proofs have been preserved. In the present engraving, Goya masterfully depicts the efforts of the man and the bull in the bullring.

Due to the large number of prints that Goya dedicated to Martincho, whose real name was Antonio Ebassun Martínez (1708-1772), some authors have concluded that there was a good friendship between the painter and the bullfighter, something that cannot be ruled out but is difficult, given the enormous age difference between the two and the fact that the bullfighter died when the painter was just beginning to make a name for himself. Nevertheless, it is clear that Goya at least had great admiration for the legendary bullfighter, to such an extent that the prints he dedicated to him are highly evocative and are among the most emblematic of bullfighting. His figure breathes strength even in the midst of his actions; Goya was interested in personifying the bullfighter and his gesture rather than blurring it.

The lighting is striking, adding drama to the scene, and above all the effects created with the burnished aquatint, which blurs the background, leaving the highlights in the centre. The bullfighter is seen holding the banderillas in his hands and looking the bull in the face in a suerte known as topacarnero, which is no longer in use. The bull is placed in front of the spectator, which adds depth to the scene. In the background we can make out the barrier of the bullring, occupied by spectators watching Martincho's action, and the bullring gate, through which the bulls enter the bullring, is also depicted.

Lafuente Ferrari highlights this print and the two immediately preceding, entitled *A Spanish knight in the square breaking rejoncillos without help from the pimps* and *The very dexterous student from Falces, wearing a mask, teases the bull with his "quiebros"*, for its treatment of light and space within the series. For his part, Tomlinson compares the engraving with another from the Tauromaquia but much later in the arrangement of the set, Fire Pennants (8.6.31.), and comments on the stylistic evolution in the production of the series.

There is a preparatory drawing of the present print, also entitled *The famous Martincho putting flags at the break*

**EXPOSICIONES**

**Grabados y dibujos de Goya en la Biblioteca Nacional**
Biblioteca Nacional Madrid 1946
catalogue Elena Páez Ríos

**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 et la modernité**
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
*cat. 30*

Zaragoza 2017

**BIBLIOGRAFÍA**


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pp. 177-216, espec. pp. 185 y 195-197
XIX (75)
1946

GLENDINNING, Nigel
pp. 120-127
24
1961

HARRIS, Tomás
vol. II, 1964, p. 329, cat. 218
1964
Bruno Cassirer

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p. 278, cat. 1180
1970
Office du livre

HOLO, Selma Reuben
pp. 24 y 32
1986
Milwaukee Art Museum

**Goya, toros y toreros**
GASSIER, Pierre
p. 98, cat. 30
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
pp. 224-225
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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. 336
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 65-66
2001
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 106
2013
Pinacoteca de París

**Goya. In the Norton Simon Museum**
WILSON BAREAU, Juliet
pp. 186-201
2016
Norton Simon Museum


**PALABRAS CLAVE**

**ESCUELA DE TOREO NAVARRO-ARAGONESA QUIEBRO BANDERILLA BANDERILLAS ANTONIO EBASSUN MARTINCHO TOREO A PIE TOREO TOROS**

**ENLACES EXTERNOS**