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 B*ullfighting* pictures such as *AAnother 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 preparatoryy drawing for this print aldo 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

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

January 14th to March 26th 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 París 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

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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