

PEDRO ROMERO KILLING A STANDING BULL

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (30/46)



DATOS GENERALES

CRONOLOGÍA

1814 - 1816

DIMENSIONES

245 x 354 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguainta, punta seca y buril

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

FICHA: REALIZACIÓN/REVISIÓN

02 Oct 2021 / 22 Jun 2023

INVENTARIO

964 -

INSCRIPCIONES

30 (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 (n° 363).

ANÁLISIS ARTÍSTICO

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

Scene devoted to Pedro Romero (1754-1839), one of the most admired bullfighters of Goya's time and his favourite. We see him on the left in the foreground, about to enter to kill the bull in front of him, which is

logical, as the suerte de matar or suerte suprema was the one he mastered best and for which he was famous. Both the bullfighter and the bull are seen in profile, curiously illuminated between sun and shadow as they are positioned on the edge of the curved shadow cast by the unseen arena. In fact, one of the bullfighter's legs and the bull's hindquarter are powerfully illuminated because they are on this bullfighting frontier. In the background we see the barrier and some spectators behind it watching the bullfight covered with capes and hats to protect themselves from the sun.

Bagüés explains the suerte that the bullfighter is performing, a variant of the suerte de matar known as the suerte al volapié because the bullfighter entered very lightly to give the thrust. The position of the arm and the way of wielding the rapier reflect the imperfection of the technique, which had been invented a few years earlier by Costillares (1743-1800). In this connection, Lafuente Ferrari clarifies that the position of the bullfighter is not a mistake by Goya, but reflects the technical evolution of bullfighting, an opinion shared by Glendinning.

Lafuente Ferrari describes the print as sombre and at the same time luminous, clear, with a curved light that delimits the shadow in the sand and the framing of the bull and matador on the border between shadow and light. For Gassier, the sobriety of the print fits in with the sobriety of Pedro Romero's bullfighting, as this would be Goya's homage to his admired bullfighter. Martínez-Novillo, for his part, emphasises Goya's kind, affectionate and highly respectful treatment of Romero, depicting him at such a crucial and dignified moment as putting the bull to death.

Because of the luck depicted, the work is thematically related to two other prints by Goya linked to bullfighting which depict the luck of the kill or supreme luck: *A bullfighter entering to kill with a hat in his hand instead of a muleta (Bullfighting I)* and *A bullfighter plunges the rapier into the bull by the horn (Bullfighting L)*.

There is a preparatory drawing of the present print, also entitled *Pedro Romero killing a standing bull*.

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

Madrid 1987

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

Madrid 1990

1984

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

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

cat. 288

Schlaf der Vernunft. Original

Madrid 2002

Madrid 2002

radierungen von Francisco de Goya

Munich 2000

Bilbao 2012

Goya: Order and disorder

Museum of Fine Arts Boston 2014
cat. 100

Zaragoza 2017

BIBLIOGRAFÍA

p. 36
1926
Tip. del Hospicio

GLENDINNING, Nigel
pp. 120-127
24
1961

HOLO, Selma Reuben
pp. 20, 26-27 y 32
1986
Milwaukee Art Museum

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
cat. 355
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie L.
(comisarios)
p. 171
2014
Museum of Fine Arts Boston Publications

LAFUENTE FERRARI, Enrique
pp. 177-216, espec. pp. 204-205
XIX (75)
1946

HARRIS, Tomás
vol. II, 1964, p. 346, cat. 233
1964
Bruno Cassirer

Goya, toros y toreros

GASSIER, Pierre
p. 113, cat. 46
1990
Ministerio de Cultura, Comunidad de Madrid

Ydioma universal: Goya en la Biblioteca Nacional

SANTIAGO PÁEZ, Elena y WILSON-BAREAU, Juliet (comisarias)
p. 254
1996
Biblioteca Nacional, Sociedad Estatal Goya 96 y Lunwerk

Goya. In the Norton Simon Museum

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

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

Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p. 279, cat. 1210
1970
Office du livre

MARTÍNEZ-NOVILLO, Álvaro
pp. 20-21, 24, 28 y 36
1992
Caser-Turner

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 91-93
2001
Museo Nacional del Prado

PALABRAS CLAVE

**TOROS TOREO TORERO DIESTRO MATADOR PEDRO ROMERO SUERTE DE MATAR SUERTE
SUPREMA SUERTE AL VOLAPIÉ ESTOQUE RUEDO BARRERA**

ENLACES EXTERNOS