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, aguatinta, 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 (nº 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

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

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to

December 15th 1996

December 15th 1990
cat. 288

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. 100

Zaragoza 2017

BIBLIOGRAFÍA

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pp. 177-216, espec. pp. 204-205
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. 346, cat. 233
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 279, cat. 1210
1970
Office du livre

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

Goya, toros y toreros
GASSIER, Pierre
p. 113, cat. 46
1990
Ministerio de Cultura, Comunidad de Madrid

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

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 355
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

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 Lunwerg

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 91-93
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

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

ENLACES EXTERNOS