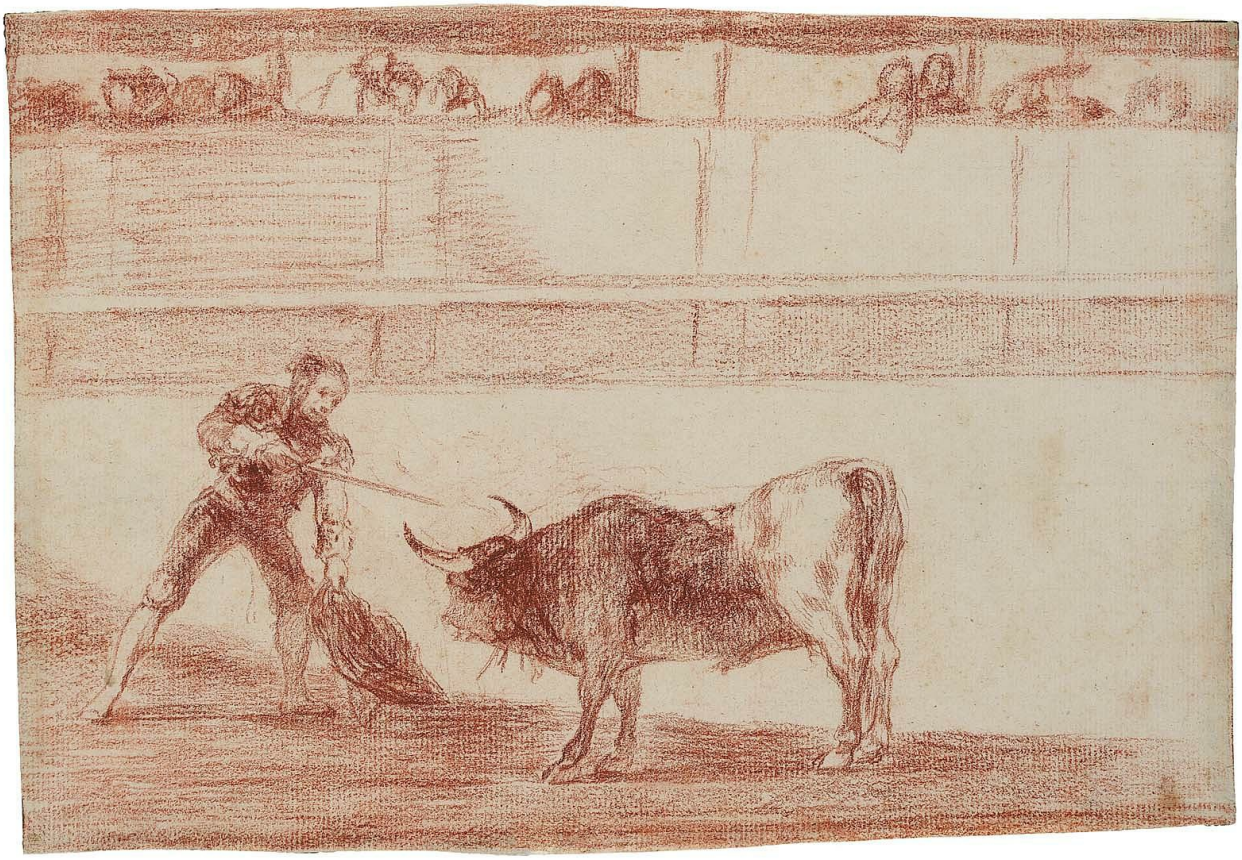
PEDRO ROMERO KILLING A STANDING BULL (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

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



DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1816
UBICACIÓN	Museum of Fine Arts, Boston, Boston, United States
DIMENSIONES	195 x 287 mm
TÉCNICA Y SOPORTE	Sanguine on laid paper
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	Museum of Fine Arts, Boston
FICHA: REALIZACIÓN/REVISIÓN	03 Oct 2021 / 22 Jun 2023
INVENTARIO	2063 (1973.696)

HISTORIA

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

After leaving Spain in the mid-19th century this drawing belonged to Eugene Loizelet, Paris, and later to Paul Lefort, and was auctioned at the liquidation of the latter's estate on 28-29 January 1869 at the Hôtel Drouot in Paris (lot 123). It then passed into the hands of Sophie Jay in Frankfurt. It then belonged to the Colnaghi Gallery in London, and was acquired in 1931 by the American collector Philip Hofer of Cambridge, Massachusetts. He sold it in 1974, through

the dealer R. M. Light, to the Museum of Fine Arts, Boston, which acquired it with funds donated by the Frederick J. Kennedy Memorial Foundation. It entered the museum on 12 June 1974. It is one of the few drawings of bullfighting and its extensions that does not belong to the collection of the Museo Nacional del Prado in Madrid.

ANÁLISIS ARTÍSTICO

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

Preparatory drawing for the print *Pedro Romero killing a standing bull.* We see Pedro Romero (1754-1839), the famous bullfighter of Goya's time, about to kill the bull, with the posture of the moment. The bullfighter and the bull are seen in profile. The light is concentrated on the right two-thirds of the scene, illuminating most of the visible part of the bullring and more than half of the barrier, which is slightly drawn.

Goya's use of light isolates the matador and the bull at the critical moment of killing the latter. Their postures are contrasting. The drawing is sober, as is the moment depicted, but it is faithful to what was seen in the bullrings of the time, as Pedro Romero's way of bullfighting was very austere.

Although what is depicted in this preparatory study was transferred by Goya quite faithfully to the copper plate and therefore to the print, except for the audience behind the barrier, which was reduced and concentrated in the left half of it, authors such as Lafuente Ferrari consider the engraving to be much more successful.

EXPOSICIONES

Goya: Order and disorder
Museum of Fine Arts Boston 2014

BIBLIOGRAFÍA

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

LAFUENTE FERRARI, Enrique
p. 128
1963
Le Club Français du Livre

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 279, cat. 1211
1970
Office du livre

LAFUENTE FERRARI, Enrique
p. 17
1974

The Changing image: Prints by Francisco Goya
SAYRE, Eleanor
pp. 236-239, cat. 188-191
1974
Museum of Fine Arts

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 394-395, cat. 272
1975
Noguer

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