THE HARD-WORKING RENDÓN STINGING A BULL WHOSE FATE KILLED HIM IN THE BULLRING IN MADRID.

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (28/46)

DATOS GENERALES

CRONOLOGÍA	1814 - 1816
DIMENSIONES	250 x 352 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	01 Oct 2021 / 22 Jun 2023
INVENTARIO	964 -

INSCRIPCIONES

28 ((print, upper right-hand corner)

Goya(print, under right-hand corner)

HISTORIA

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

A state proof of this print, made before Goya engraved the serial number on the plate, is in the Dutuit

Collection, Musée du Petit Palais, Paris (Dut. 5393).

The plate is in the National Chalcography (no. 361).

ANÁLISIS ARTÍSTICO

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

This picture narrates an episode of a mishap in the suerte de varas. In this case we see how the picador, on the back of his horse, is driving the pike into the bull, while the bull has thrown himself at the equine's neck and has one of his horns inside it. In addition, there are a series of peons who, with capes, urge the bull to break away, while another picador observes the scene and waits for the best moment to finish the job. The picador in the foreground, Rendón, whose chest almost touches the other side of the bull, is holding the stick tightly and the rest of the bullfighters are nervously taking the fight. It is a harsh scene of violence and a great deal of movement, which is conveyed not only through the figures in the foreground but also through the secondary figures in the background who jump over the barrier, either to enter the ring or to escape from it. The most outstanding light is in the central part of the scene, which cuts through the mass of spectators in the background, resolved in dark tones.

Glendinning relates the print, which is one of the few signed Bullfighting prints, to others that have characters with somewhat distorted faces, a feature that in his opinion implies a criticism of those who participate in one way or another in a *bullfight*, such as *Martincho's recklessness in the bullring of Zaragoza*, *Another madness of his in the same bullring, Ceballos himself, mounted on another bull, breaking rejones in the bullring of Madrid, The fall of a picador from his horse under the bull, Fire bull* or *Two groups of bullfighters run over at once by a single bull.*

Martínez-Novillo, for his part, relates the print thematically to the engravings *Fall of a picador from his horse under the bull* and *Two groups of picadors run over at once by a single bull*, to which he adds a third, *Unfortunate charge of a powerful bull (Bullfighting B).* He considers these works to be the culmination of what is captured in the present print. They are all violent and harsh scenes, works of both conceptual and plastic importance that had a notable influence on other artists such as Picasso, who ended up turning the bull into a true obsession.

In Matilla's view, the violence of the print is conceptually close to that of the *Disasters of War*. He also points out that once again we are dealing with the representation of the public as a mass and recalls that the fact of reflecting the death of two horses in the bullring also occurs in two other prints in the series, specifically in the aforementioned F*all of a picador from his horse under the bull* and *Two groups of picadors run over at once by a single bull.*

There is a preparatory drawing of the present print, also entitled *The hard-working Rendón stinging a bull whose fate killed him in the bullring in Madrid.*

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

Goya. Das Zeitalter der Revolutionen. Kunst um 1800
1984

Madrid 1987

Revolutionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 254

Goya: toros y toreros
Espace Van Gogh Arles 1990
displayed also at Academia de Bellas Artes de San Fernando, Madrid, consultant editor Pierre Gassier.
cat. 44

Zaragoza 1996

Madrid 2002

Goya grabador
Fundación Juan March Madrid 1994
consultant editors Alfonso E. Pérez Sánchez and Julián Gállego, from January 14th to March 20th 1994

Schlaf der Vernunft. Original radierungen von Francisco de Goya
Munich 2000

Bilbao 2012

Goya grabador
Museo del Grabado Español Contemporáneo Marbella 1996
from March 8th to May 5th 1996

Madrid 2002

Zaragoza 2017

BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique
pp. 177-216, espec. pp. 203-204
XIX (75)
1946

HARRIS, Tomás
vol. II, 1964, p. 344, cat. 231
1964
Bruno Cassirer

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

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 353
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

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 ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 279, cat. 1206
1970
Office du livre

Goya, toros y toreros
GASSIER, Pierre
p. 254
1990
Ministerio de Cultura, Comunidad de Madrid

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 88-89
2001
Museo Nacional del Prado

GLENDINNING, Nigel
pp. 120-127
24
1961

Goya, Das Zeitalter de Revolutionen. 1789-1830
HOFMANN, Werner (ed.)
p. 292
1980
Prestel-Verlag Münche und Hamburger Kunsthalle

MARTÍNEZ-NOVILLO, Álvaro
p. 35
1992
Caser-Turner

MATILLA, José Manuel
pp. 290-291, cat. 76
2001
Sociedad Estatal Nuevo Milenio

PALABRAS CLAVE

RENDÓN SUERTE DE VARAS VARA LARGA VARILARGUERO PICAR PICADOR MUERTE PITÓN COGIDA CABALLO TOREO TOROS

ENLACES EXTERNOS