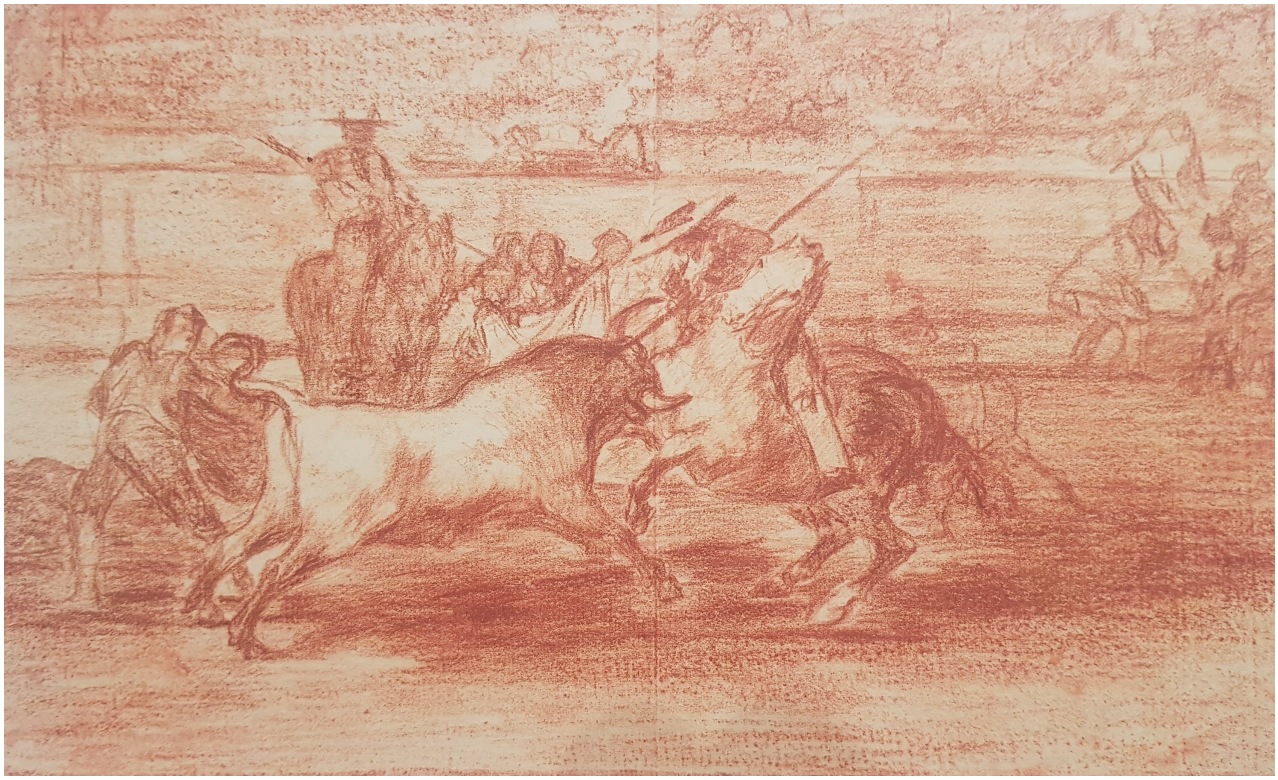
THE HARD-WORKING RENDÓN STINGING A BULL WHOSE FATE KILLED HIM IN THE BULLRING IN MADRID (PREPARATORY DRAWING).

CLASIFICACIÓN: DRAWINGS

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



DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1816
UBICACIÓN	Hamburger Kunsthalle, Hamburg, Germany
DIMENSIONES	187 x 313 mm
TÉCNICA Y SOPORTE	Watercolor on ivory
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Hamburger Kunsthalle
FICHA: REALIZACIÓN/REVISIÓN	02 Oct 2021 / 22 Jun 2023
INVENTARIO	2054 (Inv. 38534)

HISTORIA

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

Line of provenance: [José Atanasio Echeverría, Mexico]; Julian Benjamin Williams, Seville (d. 1866); John Wetherell (?) (d. 1865); Horatio / Nathan Wetherell (?) (until 1874); Frederick William Cosens, London (1874-1890); Sotheby's, London, auction of Frederick William Cosens' estates (11-21 November 1890); Bernard Quaritch Ltd, London (November 1890-July 1891); acquired by the Hamburger Kunsthalle on 14

July 1891.

This is one of the four preparatory drawings for Bullfighting and its Extensions held by the Hamburger Kunsthalle (28a, 32b, Ea and Ka) and one of the few of the series and its extensions not in the Prado Museum, Madrid.

ANÁLISIS ARTÍSTICO

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

Preparatory drawing of the print *The hard-working Rendón stinging a bull whose fate killed him in the bullring in Madrid.* The scene depicts a serious mishap during the suerte de varas, when the picadors punish the bull to weaken it. This preparatory study is very similar to what Goya would later engrave on the plate.

As in the print, we see a bullring full of spectators, although almost all of them are sketchy. Goya only goes into detail on the bull, the picador and the horse in the foreground, especially the postures of the animals, depicted in full fight. The bull is lunging towards the horse, who is turning his head to prevent the bull from charging him and ramming his horns into his neck. At the same time, we can see how the picador is also turned forwards in order to have a better posture and to thrust his pike into the bull. Surrounding the picador and the bull are a series of labourers whose mission is to remove the bull with their capes in order to drive the beast towards the other picador or to keep it away from the horse in case it attacks.

The scene gains in movement in the engraving due to the effect of the light, which gives greater depth to the sand. In the background we can see that Goya has sketched the barrier of the bullring, which some of the figures jump over.

EXPOSICIONES

Hamburg 1966

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980

Hamburg 1989

Hamburg 2001

Dallas 2014

Hamburg 2019

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

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p. 123
1963
Le Club Français du Livre

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 279, cat. 1207
1970
Office du livre

LAFUENTE FERRARI, Enrique
p.17
1974

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 390-391, cat. 270
1975
Noguer

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 88-89
2001
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pp. 290-291, cat. 76
2001
Sociedad Estatal Nuevo Milenio

www.kunsthalle-karlsruhe.de, consulted 13-04-10
13-04-10

PALABRAS CLAVE

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

ENLACES EXTERNOS