THE SAME CEBALLOS MOUNTED ON ANOTHER BULL THAT BROKE THE REJONES IN THE BULLRING OF MADRID (PREPARATORY DRAWING).

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (24B/46)



DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1816
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	199 x 283 mm
TÉCNICA Y SOPORTE	Pencil and sanguine on laid paper
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	02 Oct 2021 / 22 Jun 2023
INVENTARIO	2042 (D4311)

INSCRIPCIONES

24 (in pencil, lower left corner)

HISTORIA

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

This preparatory drawing passed by inheritance in 1828 to Javier Goya, the painter's son, and in 1854 to Mariano Goya y Goicoechea, the artist's grandson. It was subsequently owned by Valentín Carderera (ca. 1861) and Mariano Carderera (1880). In 1886 it was acquired from Mariano Carderera, along with many other drawings by Goya, including almost all the preparatory studies for the *Bullfight*, by the Directorate General of Public Instruction, and was assigned to the Prado Museum, where it entered on 12 November 1886.

ANÁLISIS ARTÍSTICO

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

Preparatory drawing of the print *The same Ceballos mounted on another bull that broke the rejones in the bullring of Madrid.* This is a work of great quality, in which we see the bullfighter Mariano Ceballos, alias "El Indio", on the back of a bull, while he tries to dominate it and it charges another bull. Ceballos and the bull he is riding occupy practically the whole of the drawing, and behind, in a foreshortened position, appears the other bull, which is lighter in colour. The drawing is stripped of any element that might distract attention from this spectacle.

When the drawing was transferred to the plate, Goya kept the same composition and the only slight changes were the shadows that appear on the bull in a foreshortened position and under the charging bull. The bullfighter's face is less expressive than in the print, although here too, despite its lower level of finish, it conveys the sensation that the figure is making a great effort to control the animal.

Gassier emphasises the bull's leap and how well Goya captures his muscles in this action. For him it is related to a drawing in *Notebook E* entitled *Nightmare* and to the lithograph of the *Bordeaux Bulls* called *The Famous American, Mariano Ceballos*, in which we again see Ceballos on the back of a bull.

EXPOSICIONES

Madrid 2002

Madrid 2007

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PALABRAS CLAVE

SUERTE NO REGLADA TEMERIDAD MARIANO CEBALLOS EL INDIO REJONEAR REJÓN TORO ENCABRITADO TORO CONTRA TORO TOREO TOROS

ENLACES EXTERNOS