MARIANO CEBALLOS MOUNTED ON A BULL WITH A REJÓN (BULLFIGHTING J) (PREPARATORY DRAWING).

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (43B/46)



DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1816
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	192 x 318 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	03 Oct 2021 / 22 Jun 2023
INVENTARIO	2 P00753

INSCRIPCIONES

1 (lower left corner)

242 [last digit partially covered by a fragment of paper stuck to it] (upper right-hand corner)

242 (reverse, lower part)

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 for the print *Mariano Ceballos mounted on a bull with a rejón (Bullfighting J),* a print which in the end was not included in the official Bullfighting series, although two state proofs of it have been preserved, but the plate has not.

In this preparatory study we see Mariano Ceballos performing his famous and reckless number on the back of a bull. In this case there are many secondary characters in action, giving the scene a somewhat chaotic appearance, which Goya later corrected on the plate, and thus in the print, by removing many of them. In any case, it is clear that the main group, which will be reproduced almost verbatim in the print, is the one on the right of the composition. It consists of Mariano Ceballos on the back of a bull facing another bull, which is depicted in profile. Behind this main group we find a large group of secondary figures, many of them sketchy, almost without detail, and the only one that can be distinguished among them is a subaltern who is holding a cape in his hands and seems to be attracting the attention of the white bull. In the left corner is a lightly sketched figure who seems to be in full movement as he moves away from the bull. In the background, the barrier, the bullring and the audience can be glimpsed in the background.

This preparatory study makes it possible to follow the evolution of Goya's approach from a very variegated composition in the drawing to a much more refined one in the plate, in which only the essentials are preserved.

CONSERVACIÓN

The paper still has creases from having passed through the press.

EXPOSICIONES

Goya. Exposition de l'oeuvre gravé, de peintures, de tapisseries et de cent dix dessins du Musée du
Bibliothèque nationale de France París 1935
cat. 275

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 115

BIBLIOGRAFÍA

BERUETE Y MORET, Aureliano
pp. 134-135 y 140
1918
Blass S.A.

LUJÁN, Néstor
1946 (reed. 1951)
Tartessos-F. Oliver Branchfelt

HARRIS, Tomás
vol. II, 1964, p. 360, cat. 246
1964
Bruno Cassirer

Dibujos de Goya, 2 vols
GASSIER, Pierre

LAFUENTE FERRARI, Enrique
pp. 186 y 192
44
1941

SÁNCHEZ CANTÓN. Francisco Javier
n. 193
1954
Museo del Prado

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 281, cat. 1238
1970
Office du livre

El mundo de Goya en sus dibujos

LAFUENTE FERRARI, Enrique
pp. 177-216, espec. p. 215
XIX (75)
1946

LAFUENTE FERRARI, Enrique
p. 191
1963
Le Club Français du Livre

LAFUENTE FERRARI, Enrique
p.21
1974

HOLO, Selma Reuben
p. 19

pp. 422-423, cat. 286
1975
Noguer

LAFUENTE FERRARI, Enrique
pp.210-211
1979
Urbión

1986
Milwaukee Art Museum

MATILLA, José Manuel y MEDRANO, José Miguel
p. 109
2001
Museo Nacional del Prado

PALABRAS CLAVE

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

ENLACES EXTERNOS