

# 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 Paris 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

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

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

## **Dibujos de Goya, 2 vols**

GASSIER, Pierre  
pp. 422-423, cat. 286  
1975  
Noguer

## **El mundo de Goya en sus dibujos**

LAFUENTE FERRARI, Enrique  
pp.210-211  
1979  
Urbión

HOLO, Selma Reuben  
p. 19  
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**