

MARIANO CEBALLOS, ALIAS " THE INDIAN ", KILLS THE BULL FROM HIS HORSE (PREPARATORY DRAWING).

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (23B/46)



DATOS GENERALES

CRONOLOGÍA

Ca. 1814 - 1816

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

186 x 318 mm

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

02 Oct 2021 / 22 Jun 2023

INVENTARIO

2040 (D4310)

INSCRIPCIONES

11 (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 *Mariano Ceballos, alias "The Indian", kills the bull from his horse*. When the scene was transferred to engraving, it was slightly modified, especially the background, while the front part remained almost unchanged in terms of figures and composition.

The front or main group, consisting of Mariano Ceballos, his horse and the bull, is notable for its lighting, as the rest of the scene is covered by a kind of glaze in sanguine. Comparing the drawing with the engraving, we can see how the aforementioned effect of darkness or shadow achieved with the sanguine was replicated by Goya in the print using aquatint. In this main group, the good work done with the horse and the bull stands out, as the anatomical study of both animals is of very high quality, as well as the bullfighter's posture, practically on top of the bull, in a very successful unstable position, in order to be able to thrust the sword into him.

Inside the bullring itself, in the background, groups of people can be seen, some of whom remain in the same place in the print, but with different numbers of members.

The drawing was pasted onto a second piece of laid paper belonging to a French army record book in Spain.

CONSERVACIÓN

The paper retains creases from being passed through the press

EXPOSICIONES

Goya. Drawings, Etchings and Lithographs

Goya. Drawings London 1954

from June 12th to July 25th 1954

pp. 11-12, cat. 68

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. 26

2005

cat. 2

Goya (1746-1828). Peintures-Dessins-Gravures

Centre Cultural du Marais Paris 1979

consultant editors Jacqueline et

Maurice Guillard

cat. 75

cat. 77

Madrid 2007

Goya: Zeichnungen und Druckgraphik

Städtische Galerie im Städelschen Kunstinstitut

Frankfurt 1981

from February 13th to April 5th 1981

Madrid 2002

BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique

pp. 177-216, espec. p. 201

XIX (75)

1946

LAFUENTE FERRARI, Enrique

p. 109

1963

Le Club Français du Livre

Dibujos de Goya, 2 vols

GASSIER, Pierre

pp. 380-381, cat. 265

1975

Noguer

SÁNCHEZ CANTÓN, Francisco Javier

n.176

1954

Museo del Prado

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p. 279, cat. 1197

1970

Office du livre

LAFUENTE FERRARI, Enrique

pp. 152-153, cat. 51

1980

Silex

GLENDINNING, Nigel

pp. 120-127

24

1961

LAFUENTE FERRARI, Enrique

p. 16

1974

MATILLA, José Manuel y MEDRANO, José Miguel

pp. 80-81

2001

Museo Nacional del Prado

PALABRAS CLAVE

**TOROS TOREO TOREO A CABALLO EL INDIO MARIANO CEBALLOS ESPADA CORTA
TEMERIDAD SUERTE NO REGLADA**

ENLACES EXTERNOS