# 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

UBICACIÓN

**DIMENSIONES** 

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

**TITULAR** 

FICHA: REALIZACIÓN/REVISIÓN

INVENTARIO

INSCRIPCIONES

11 (in pencil, lower left corner)

El Prado National Museum

02 Oct 2021 / 22 Jun 2023

The Prado National Museum. Madrid, Madrid,

2040 (D4310)

Ca. 1814 - 1816

186 x 318 mm

Documented work

Spain

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

BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique pp. 177-216, espec. p. 201 XIX (75) 1946

LAFUENTE FERRARI, Enrique p. 109

Le Club Français du Livre

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

Centre Cultural du Marais París 1979

consultant editors Jacqueline et Maurice Guillard

cat. 75

cat. 77

Goya: Zeichnungen und Druckgraphik

Städtische Galerie im Städelschen Kunstintitut Frankfurt 1981

from February 13th to April 5th 1981

Madrid 2002

SÁNCHEZ CANTÓN. Francisco Javier

1954 Museo del Prado

Madrid 2007

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet p. 279, cat. 1197

p. 279, cat. 1197 1070 GLENDINNING, Nigel pp. 120-127

24 1961

LAFUENTE FERRARI, Enrique

p. 16 1974 Office du livre

**Dibujos de Goya, 2 vols** GASSIER, Pierre pp. 380-381, cat. 265 1975 Noguer

LAFUENTE FERRARI, Enrique pp. 152-153, cat. 51 1980 Silex

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**