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 (1746-1828). Peintures-Dessins-Gravures
Centre Cultural du Marais París 1979
consultant editors Jacqueline et Maurice Guillard
cat. 75

Goya: Zeichnungen und Druckgraphik
Städtische Galerie im Städelschen Kunstintitut Frankfurt 1981
from February 13th to April 5th 1981

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

cat. 77

Madrid 2002

2005
cat. 2

Madrid 2007

BIBLIOGRAFÍA

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

SÁNCHEZ CANTÓN. Francisco Javier
n.176
1954
Museo del Prado

GLENDINNING, Nigel
pp. 120-127
24
1961

LAFUENTE FERRARI, Enrique
p. 109
1963
Le Club Français du Livre

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 279, cat. 1197
1970
Office du livre

LAFUENTE FERRARI, Enrique
p. 16
1974

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