# 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
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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
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PALABRAS CLAVE

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

ENLACES EXTERNOS