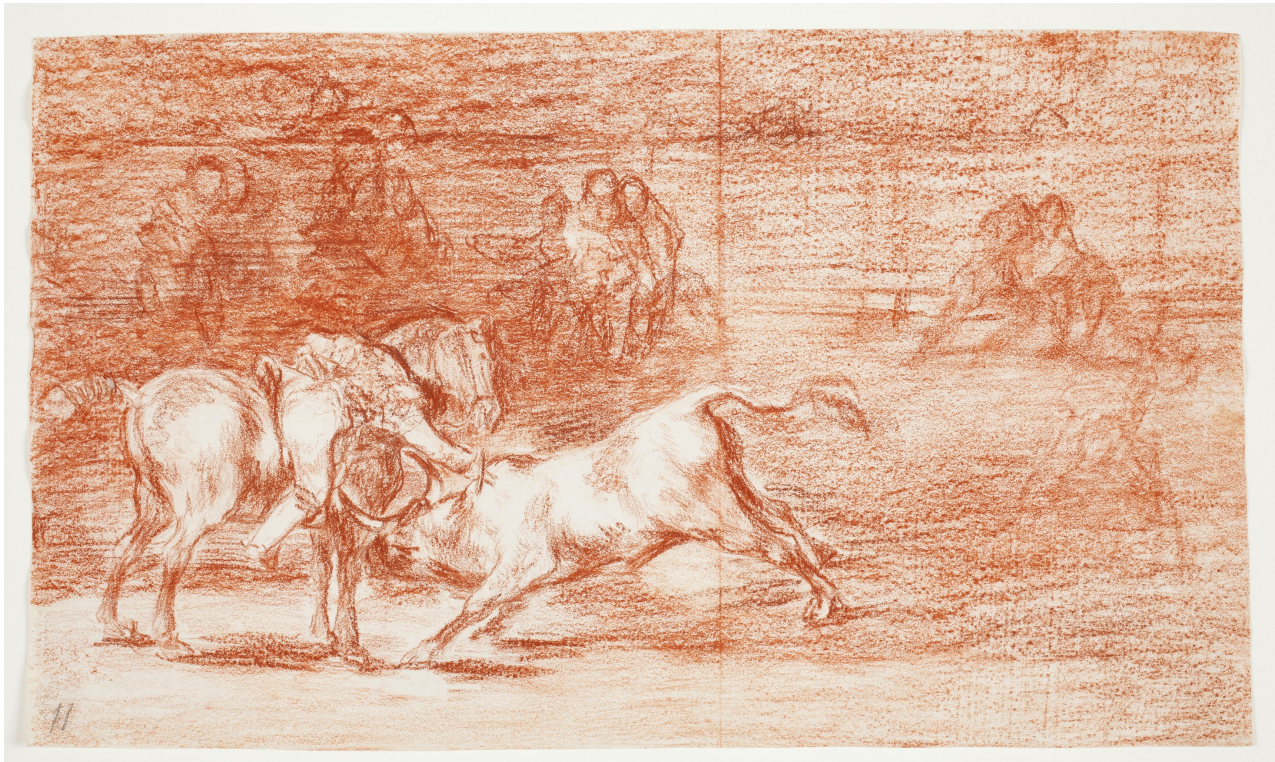


# MARIANO CEBALLOS, ALIAS " THE INDIAN ", KILLS THE BULL FROM HIS HORSE (PREPARATORY DRAWING).

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 Paris 1979  
consultant editors Jacqueline et Maurice Guillard  
cat. 75

##### **Goya: Zeichnungen und Druckgraphik**

Städtische Galerie im Städelschen Kunstinstitut 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

##### **Goya: Malerei, Tegning, Grafikk**

Nasjonal Galleriet Oslo 1996  
cat. 77

Madrid 2002

2005  
cat. 2

Madrid 2007

#### BIBLIOGRAFÍA

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

SÁNCHEZ CANTÓN, Francisco Javier  
n.176  
1954  
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GLENDINNING, Nigel  
pp. 120-127  
24  
1961

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

**Vie et oeuvre de Francisco de Goya**  
GASSIER, Pierre y WILSON, Juliet  
p. 279, cat. 1197  
1970

LAFUENTE FERRARI, Enrique  
p. 16  
1974

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**Dibujos de Goya, 2 vols**

GASSIER, Pierre  
pp. 380-381, cat. 265  
1975  
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pp. 152-153, cat. 51  
1980  
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MATILLA, José Manuel y MEDRANO, José  
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pp. 80-81  
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**PALABRAS CLAVE**

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

**ENLACES EXTERNOS**