THE SAME CEBALLOS MOUNTED ON ANOTHER BULL THAT BROKE "REJONES" IN THE BULLRING OF MADRID

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (24/46)

DATOS GENERALES

CRONOLOGÍA	1814 - 1816
DIMENSIONES	243 x 353 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta, punta seca, buril y bruñidor
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	02 Oct 2021 / 22 Jun 2023
INVENTARIO	964 -

INSCRIPCIONES

24 (print, upper right-hand corner)

HISTORIA

See *How the ancient Spaniards hunted bulls on horseback in the countryside*

There is a state proof before aquatint, burnisher, drypoint, burin and number addition.

The plate is kept at the National Chalcography (nº 357).

ANÁLISIS ARTÍSTICO

See *How the ancient Spaniards hunted bulls on horseback in the countryside*

Second of the three prints dedicated to bullfighting (Nos. 23 and 24) and its extensions (J) to Mariano Ceballos, aka "The Indian", a famous bullfighter from the time of Goya's youth, originally from Spanish America, specifically from the Governorate of the Silver Riber, part of nowadays Argentina.

In the picture we can see how Ceballos rides a rearing bull that he is trying to subdue and is holding a rejón in his right hand, which he intends to thrust into the other bull, which in the scene is shown in a prominent foreshortened position. The contrast between the two bulls one black and the other white, stands out, as does the contrast between the bullfighter´s clothes, also black and white, in such a way as to create a very characteristic dynamism, increased if possible by the fact the background is nude, slightly tinged by the burnished aquatint.

Due to its specific theme of a confrontation between two bulls, the work is particularly related to two other prints by Goya featuring Mariano Ceballos: *Mariano Ceballos riding a bull with a rejón (Tauromaquia J)* and *The Famous American, Mariano Ceballos*, a lithograph belonging to the series of the Bordeaux Bulls. According to Lafuente Ferrari, Ceballos performed the faena in Spain after coming from America, specifically in Pamplona in 1778, a city where he had already fought in 1773, 1774 and 1775. Salas, for his part, aware that Ceballos repeated this faena in various Spanish bullrings and not only in Pamplona, believes that Goya may have witnessed it as a young man, no doubt in Saragossa or Madrid, and that it had a profound effect on him, as at least he also depicted it in the other two works mentioned above.

Bagüés emphasises the treatment of Ceballos's face, which is clearly making a great effort to contain the impulses of the bull he is riding.

Holo places the work among the *Bullfighting* prints that have no background (Nos. 3, 5, 9, 10, 11, 12 and 16), in which we see the protagonists in an empty, almost abstract space. They are normally centralised compositions in which the attention is directed towards where the action is taking place. Martínez-Novillo, for his part, believes that the work is perhaps one of the earliest depictions of the American "rodeo" and includes it with the Bullfighting prints depicting particular tricks (nos. 14, 15, 16, 18, 19, 20, 23 and 24).

There is a preparatory drawing of this engraving, also titled *The same Ceballos mounted on another bull that broke "rejones" in the bullring of Madrid*

EXPOSICIONES

Grabados y dibujos de Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1946
catalogue Elena Páez Ríos

Boston 1974

1975

Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte
Biblioteca Nacional Madrid 1978
May - June 1978

Grabados de Goya: colección propiedad de la Biblioteca Nacional, que se conserva en su Gabinete de
Casa de la Amistad de Moscú Moscow 1979
exhibition displayed from January 18th to 31st 1979

1984

Madrid 1987

Madrid 1990

Goya grabador

Goya grabador
Museo del Grabado Español Contemporáneo

Zaragoza 1996

Fundación Juan March Madrid 1994

consultant editors Alfonso E. Pérez Sánchez and Julián Gállego, from January 14th to March 20th 1994

Marbella 1996
from March 8th to May 5th 1996

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 278

Schlaf der Vernunft. Original radierungen von Francisco de Goya
Munich 2000

Madrid 2002

Francisco de Goya. El proceso creativo de los Caprichos
Museo Nacional del Prado Madrid 1999

Goya en tiempos de guerra
Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
cat. 153

Bilbao 2012

Zaragoza 2017

BIBLIOGRAFÍA

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Tip. del Hospicio

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pp. 177-216, espec. pp. 201-202
XIX (75)
1946

LUJÁN, Néstor
1946 (reed. 1951)
Tartessos-F. Oliver Branchfelt

SALAS, Xavier de
pp. 145-147
XXVIII (110)
1955

GLENDINNING, Nigel
pp. 120-127
24
1961

HARRIS, Tomás
vol. II, 1964, p. 340, cat. 227
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 279, cat. 1198
1970
Office du livre

HOLO, Selma Reuben
pp. 18-19, 24-25 y 32
1986
Milwaukee Art Museum

Goya, toros y toreros
GASSIER, Pierre
p. 107, cat. 39
1990
Ministerio de Cultura, Comunidad de Madrid

MARTÍNEZ-NOVILLO, Álvaro
p. 34
1992
Caser-Turner

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 347
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Ydioma universal: Goya en la Biblioteca Nacional
SANTIAGO PÁEZ, Elena y WILSON-BAREAU, Juliet (comisarias)
p. 249
1996
Biblioteca Nacional, Sociedad Estatal Goya 96 y Lunwerg

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 81-83
2001
Museo Nacional del Prado

MATILLA, José Manuel
pp. 430-431, cat. 153
2008
Museo Nacional del Prado y Ediciones El Viso

Goya. In the Norton Simon Museum
WILSON BAREAU, Juliet
pp. 186-201
2016
Norton Simon Museum

PALABRAS CLAVE

TOROS TOREO TORO CONTRA TORO TORO ENCABRITADO REJÓN REJONEAR EL INDIO MARIANO CEBALLOS TEMERIDAD SUERTE NO REGLADA

ENLACES EXTERNOS