MARIANO CEBALLOS, AKA " THE INDIAN ", KILLS THE BULL FROM HIS HORSE.

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (23/46)



DATOS GENERALES

CRONOLOGÍA	1814 - 1816
DIMENSIONES	250 x 350 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	02 Oct 2021 / 22 Jun 2023
INVENTARIO	964 -

INSCRIPCIONES

23 (estampado, ángulo superior derecho)

HISTORIA

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

Four state proofs of this plate are preserved: a first proof without the aquatint, a second proof with the etching and aquatint, another before the aquatint was fully burnished, and the last with the addition of the burnisher to highlight the figure of the bull but before the number was added.

The plate is kept at the National Chalcography (nº 356).

ANÁLISIS ARTÍSTICO

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

The first of the three prints dedicated in 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 Río de la Plata, part of present-day Argentina.

In the scene we see Ceballos performing his best-known number, which consists of confronting the bull on the back of a horse or another bull. He performs the luck of killing with a short sword, which gives the impression that he is going to fall off the horse. In the bullring we see a large group of people inside the ring, probably members of his crew. The stands are also full of spectators, although we can only guess at them, as we can only see their silhouettes among the stripes that darken the background.

The chiaroscuro effect is particularly notable, especially because only the bull, the horse and Ceballos himself are illuminated, leaving the rest of the elements in semi-darkness.

Beruete highlights Goya's work with the burnisher to achieve the modelling of the bull, especially in reference to the state tests. Sayre also praises the work of the burnisher, who has been removing the lights to give greater prominence to the fight between the bull and Ceballos. Luján, for his part, emphasises the chiaroscuro although he criticises the horse's stagnation, which in his opinion detracts from the dynamism of the whole and does not correspond to the cast depicted.

Lafuente Ferrari believes that Ceballos is carrying a sword or rapier, which he has plunged almost completely into the bull's back, and not a dagger or short sword.

Martínez-Novillo includes the work with the bullfighting prints that deal with particular suertes, namely: *The very skilful student from Falces, dressed in a bullfighter's cape, teases the bull with his "quiebros"*, *The famous Martincho putting flags at the break*, *He himself overturns a bull in the bullring of Madrid*, *Martincho's recklessness in the Zaragoza bullring, Another of his follies in the same bullring*, *Lightness and daring of Juanito Apiñani in Madrid* and *The same Ceballos mounted on another bull that broke rejones in the bullring of Madrid*.

In addition to the three *Bullfighting* prints and their extensions, Goya dedicated a fourth print to Mariano Ceballos, specifically one of his lithographs from the B*ulls of Bordeaux* series, entitled *The Famous American, Mariano Ceballos.*

There is a preparatory drawing of this engraving, also entitled *Mariano Ceballos, aka "The Indian", kills the bull from his horse.*

CONSERVACIÓN

23 (print, upper right-hand corner)

EXPOSICIONES

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

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
1984
Casa de la Amistad de Moscú Moscow 1979
exhibition displayed from January 18th to 31st 1979

Madrid 1990

Goya grabador

Goya grabador

Zaragoza 1996

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

Museo del Grabado Español Contemporáneo
Marbella 1996
from March 8th to May 5th 1996

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

Madrid 2002

Madrid 2002

Bilbao 2012

Zaragoza 2017

BIBLIOGRAFÍA

BERUETE Y MORET, Aureliano
p. 134
1918
Blass S.A.

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

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

GLENDINNING, Nigel
pp. 120-127
24
1961

HARRIS, Tomás
vol. II, 1964, p. 339, cat. 226
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 279, cat. 1196
1970
Office du livre

The Changing image: Prints by Francisco Goya
SAYRE, Eleanor
pp. 232-235, cat. 185-187
1974
Museum of Fine Arts

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

Goya, toros y toreros
GASSIER, Pierre
p. 106, cat. 38
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. 345
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 80-81
2001
Museo Nacional del Prado

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

PALABRAS CLAVE

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

ENLACES EXTERNOS