

# 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

### **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

### **Goya grabador**

Fundación Juan March Madrid 1994

Madrid 1987

### **Goya grabador**

Museo del Grabado Español Contemporáneo Marbella 1996

Madrid 1990

Zaragoza 1996

consultant editors Alfonso E.

Pérez Sánchez and Julián Gállego, from January 14th to March 20th 1994

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

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1996  
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SANTIAGO PÁEZ, Elena y WILSON-BAREAU, Juliet (comisarias)  
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1996  
Biblioteca Nacional, Sociedad Estatal Goya 96 y Lunweg

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pp. 81-83  
2001  
Museo Nacional del Prado

MATILLA, José Manuel  
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2008  
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**Goya. In the Norton Simon Museum**

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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**