

# 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 (n° 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.

Berute 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 *Bulls 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** Boston 1974  
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

Madrid 1990

**Goya grabador**

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

**Goya grabador**

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

Zaragoza 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**