THE CELEBRATED AMERICAN, MARIANO CEBALLOS

CLASIFICACIÓN: PRINTS

SERIE: BORDEAUX BULLS (PRINTS, 1825) (1/5)

DATOS GENERALES

CRONOLOGÍA	1825
DIMENSIONES	330 x 405 mm
TÉCNICA Y SOPORTE	Piedra litográfica, lápiz y rascador, tinta negra, papel avitelado
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	18 Feb 2011 / 24 May 2023
INVENTARIO	836 225

INSCRIPCIONES

Goya (bottom left)

Déposé. (bottom edge, left)

Lith. De Gaulon. (bottom edge, right).

HISTORIA

See *The mourning*

Together with *Brave bull*, *Spanish entertainment*, *Bullfight in a divided ring* and *Bullfight*, it forms part of the series "The Bulls of Bordeaux", printed by the printer Gaulon de Gaulon in his establishment in rue Saint Rémy in Bordeaux, of which there is only one proof in the Museum of Fine Arts in Bordeaux) was of one hundred copies, intended - as we know from a letter addressed to his friend Joaquín Ferrer - for sale to Spanish exiles in Bordeaux and in Spain, which is why the titles appear in Spanish.

ANÁLISIS ARTÍSTICO

See *The mourning*

In all the prints in the serie, the expressive drama is full, with deformations and an impetuous rhythm in the coposition. The contrasts of light and shade accentuate the fury violence of the scene. The clamour, agitation, bustle and barbarity of the bulls also have a point of censure towards all savagery. Goya sees the bullfighting festival as an exalted and distant reminder of Spain. Despite being a work by an octogenarian artist, it is full of youthful verve, vigour and enthusiasm.

In the first print of the serie, the protegonist is a mixed-race bullfighter of unknown origin (he could be Argentinian or Peruvian), famous for his spectacles in which he would saddle or ride bulls for bullfighting, whom Goya depicted in prints of *Bullfighting* such as number 23, *Mariano Ceballos, aka El Indio, kills the bull from his horse*, number 24 *The same Ceballos riding a bull on another bull that broke the horns in the bullring of Madrid* and the letter J, *Mariano Ceballos riding a bull breaks half spears.* In this case, he appears riding a black bull, previously roped and saddled, ready to thrust a lancing sword into another animal with a lighter coat. He creates a circle of bullfighters and spectators who, thrilled by the spectacle, crowd around the bullfight. A central circle of light gives luminosity and contrast to the scene, leaving the audience between light and shadow. With the scraper he draws lines with which he outlines the figure of the bull to give it movement.

EXPOSICIONES

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 263

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. 68

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

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 102

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
p. 425, cat. 283
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 363, cat. 1707
1970
Office du livre

Goya, Das Zeitalter de Revolutionen. 1789-1830
HOFMANN, Werner (ed.)
p. 297
1980
Prestel-Verlag Münche und Hamburger Kunsthalle

Origen de la litografía en España. El real establecimiento litográfico
VEGA, Jesusa
p. 363, cat. 34

Goya, toros y toreros
GASSIER, Pierre
p. 146
1990
Ministerio de Cultura, Comunidad de Madrid

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p. 260, cat.408
1996

1990
Fabrica Nacional de Moneda y Timbre

Ministerio de Educación y Cultura, Biblioteca Nacional

Goya. Estampas. Grabado y litografía

CARRETE PARRONDO, Juan
pp. 40-44, 342 y 374, núm. 278
2007
Electa ediciones

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 172
2014
Museum of Fine Arts Boston Publications

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet
p. 138
2016
Norton Simon Museum

www.bne.es

ENLACES EXTERNOS