

LA TAUROMAQUIA

This series of engravings illustrating the art of bullfighting was first published by Goya in 1816. If the plates themselves were not proof enough of Goya's love and understanding of this most Spanish spectacle, we have the further testimony of Moratín, the exiled poet and friend of Goya in Bordeaux, who wrote in 1825: 'Goya says that he has fought bulls in his day and with the sword in one's hand one fears nothing. In two months' time he will be eighty.' In this remarkable series, Goya has immortalised the valour and skill of his contemporaries, Martincho, Juanito Apiniani, Ceballos, Pedro Romero, Pepe-Hillo and others. Beruete, in discussing Goya's illustration of these scenes, writes: 'His bulls seemed more like caricatures; nobody had drawn bulls like him and nobody could believe that bulls took up these positions or made these movements. Some extra capacity of the mind had been brought into play, something quicker than human vision or the instantaneous camera, to demonstrate to us the admirable precision, the accuracy of observation of Goya's prodigious retina. He, and not the other painters, had been right: the bulls and men did move in the way he had observed them. . . .'

Goya engraved forty-four plates in preparation for the *Tauromaquia*, but only included thirty-three in the first published edition. Seven of the rejected plates were subsequently published by Loizelet under the letters A to G, and four plates (Cat. nos. 244-7) remained unpublished.

Three of the engravings published in the first edition are dated 1815, and there is reason to think that these were among the first to be executed. They are similar in style to some of the rejected plates which were certainly made early in the series, since Goya used the backs of the plates for other compositions which were eventually included in the series.

These doubly used plates also serve to show that Goya did not execute the plates in the order in which they were eventually published. In the first edition they begin with a series dealing with the origin and history of bullfighting in Spain and lead up to the achievements of Goya's contemporaries. In the case of the plates used twice, however, the rejected, and presumably earlier, compositions represent contemporary subjects whereas the later designs are historical and differ from the earlier not only in subject but in style. They are characterised by a monumental simplicity which reaches particular grandeur in Plates 10 and 11 representing the Emperor Charles V and the Cid Campeador spearing bulls on horseback.

Goya gave a set of the thirty-three published plates of the *Tauromaquia* to his friend Ceán Bermúdez. The manuscript title on the first page, which appears to have been written by a professional scribe or copperplate engraver, reads: 'Treinta y tres Estampas, / que representán diferentes suertes y actitudes / del arte de lidiar los Toros; / y una el modo de poder volar los hombres con alas. / Inventadas, diseñadas y grabadas al agua / fuerte por el Pintor original / D. Francisco de Goya y Lucientes

/ En Madrid.' (Thirty-three prints which represent different acts and actions of the art of bull fighting; and one the manner in which men might fly with wings. Invented, drawn and etched by the original painter D. Francisco de Goya y Lucientes. In Madrid.)

This is followed by a note in Carderera's hand: 'This copy is the one handed by Goya to D. Ag.ⁿ Ceán Bermúdez to draft the titles and epigraphs.¹ Thus it is unique because it is without the numbers which in the ordinary examples are engraved. Here they have been added on separate small pieces of paper and the prints are in a different order. It is also before the letters, and the print stuck in the back does not belong to the series. The epigraph is in Goya's hand.' The print of the 'Flying Men' is a working proof before aquatint of Plate 13 of *Los Proverbios* and in the same volume is a proof of 'Dios se lo pague a vsted' (Cat. no. 25.1). Carderera's note, however, is not reliable, since the impressions are not before the numbers; the numbers were printed and have been carefully erased. The impressions are very fine and may well have been amongst the first to have been taken from the finished plates, but they are in no way distinguishable from fine impressions of the first edition. The title page and the sheet which follows it with the titles of the individual plates are written in a professional copperplate hand. The order of the plates differs from that in the ordinary first edition and many of the titles have more or less important variations in the wording. The titles of the plates were no doubt drafted and put in order by Ceán, but by the time the first edition was printed, the numbers had been engraved on the plates in a different order and Goya had varied the titles on the lithographic explanatory sheet. When Ceán bound the manuscript title page and explanatory sheet with the set of first edition impressions which Goya presented to him, he probably rearranged the plates to accord with the original order identifying them with numbers stuck on small pieces of paper.

As in the case of the *Caprichos* engravings, advertisements appeared in the *Diario de Madrid* on October 28, 1816, and in the *Gazeta de Madrid* on December 31,² announcing that the engravings of *La Tauromaquia* were on sale either in sets of thirty-three or singly, at a printing establishment in the Calle Mayor. The first edition appears to have been small and was very carefully printed, possibly by Rafael Esteve (see p. 108). In spite of the popular subjects, the engravings appear to have sold with little more success than those of the *Caprichos*. According to Mayer, the greater part of the edition was purchased by a German merchant, and from the number of sets which have since appeared in France, he may have disposed of them in the Paris market. Lefort, however, says that the edition remained with Goya's family, and that although a few sets were put on sale in Madrid at a German dealer's, the edition did not really begin to be sold until after the death of Javier Goya in 1854.

It is not known what became of the plates between 1816 and 1855, the interval between the making of the first and second editions; they do not appear to have been

¹ See II, Appendix VI, p. 450.

² See II, Appendix VI, p. 449.

kept together with those of the *Desastres* and *Proverbios*. On the strength of an incomplete set of impressions which he saw in the collection of Sánchez Gerona and dates between 1820 and 1830, Delteil lists a second edition of that date, making the established second edition into the third. A few impressions were taken from the plates shortly after the making of the first edition; they are printed in black ink on laid paper, but they do not constitute an edition and the plates were not re-published until 1855.

In 1855 a second edition, dated on the cover, was made in the Calcografía, shortly after or possibly together with the second edition of the *Caprichos*. In both cases, Goya's engraved 'Self-Portrait', Plate 1 of the *Caprichos*, was used on the front cover and the paper and inks are similar. In the interval before their re-appearance in 1854-5, some of the plates had deteriorated, apparently owing to the oxidisation of the copper. The result is particularly noticeable in Plates 3, 10, 12, 24 and 33 which print with untidy, stained patches, most apparent and disturbing in the areas of pale aquatint.

It seems that the plates could only have been on loan to the Calcografía in 1855 for they next appeared in Paris in 1876 in the possession of the French engraver Loizelet. Philip Hofer, in an article in the *Print Collector's Quarterly*, 1940, says that Loizelet bought the *Tauromaquia* plates 'together with other Goya plates, proofs and drawings', including the self-portrait in pen and ink (now in the Hofer collection) which Loizelet copied for the engraved title page of his edition. Loizelet was the first to make an edition in which impressions were taken from the backs of the seven re-used plates, but instead of engraving additional numbers he identified them by engraved letters A-G, bringing the number of the series up from thirty-three to forty. In addition to a few minor retouches, Loizelet extensively restored the aquatint on Plates 1, 2 and 16, but he apparently made no attempt, or was unable, to remove the defects of oxidisation which had appeared in the second edition. The heavy over-inking of the plates in his edition may have been an attempt to conceal the damage, but if so it was unsuccessful.

The plates disappeared after Loizelet's edition and were discovered by the Spanish engraver, Ricardo de los Rios, in a Paris bookshop, and Pérez Agua made a small edition from them for him in the Calcografía. The plates were then offered to the Spanish State, and on November 10, 1915, the Senator Ramón Gasset made a special appeal to the Ministerio de Instrucción Pública y Bellas Artes, asking that they should be acquired for the State, but the appeal failed. The plates were purchased by Francisco Esteve Botey, who presented them to the Círculo de Bellas Artes (Fine Arts Club), Madrid. They were re-published in 1921 and again in 1929. The last edition was that made by Rupérez in 1937. The plates (made by Wm. Pontifax of London) are now deposited in the Calcografía.

Because of the deterioration of some of the plates, the technical subtleties and great delicacy of the series as a whole can only be appreciated in the first edition, but of the later editions the fourth is the best. The defects in the second edition, due to the

oxidisation of some of the plates, gradually wear out and become far less apparent in the later editions. Rupérez states that the plates were steel-faced by Loizelet before making the third edition of 1876, and that he himself re-steeled the plates for the later editions. Expert steeling and the smallness of the editions probably account for the excellent preservation of several of the plates in the series. A full discussion of the characteristics and qualities of the different editions will be found in the list of editions which precedes the individual catalogue entries, and a summary of their relative merits in Appendix I. Fifty-five working proofs are listed in the catalogue entries for the main series (of which twenty-three have been identified), most of them unique and before the aquatint. Working proof impressions are extremely fine in the pure etching states and all the proofs are slightly stronger than the impressions from the first edition. The proofs are printed in sepia ink on paper with the watermark *Serra*, one of three papers which were used for the first edition.

Carderera claimed to possess fifty drawings for the *Tauromaquia* series. A total of forty-seven drawings is listed in the catalogue entries of which forty-two are in the Prado Museum, four in the Kunsthalle, Hamburg and one ex-Yriarte. There are thirty-two drawings for thirty-one plates of the main series of thirty-three, of which twenty-nine are in red crayon and four in red crayon with sanguine wash; seven drawings in red crayon for Plates A-G; three drawings in red crayon for three of the additional plates; and two drawings in red crayon of which no copperplates or impressions are known. The drawings are all cut too close to show a platemark.