

PROOFS AND EDITIONS

I. WORKING PROOFS

Before numbers.

Fifty-four proofs from twenty-nine of the thirty-three plates are recorded. Of these, thirty-two proofs are known only from references and their present whereabouts is unknown. No proofs are known of the remaining plates. In addition nine proofs from the seven additional plates A-G and eight proofs from the four unpublished plates are also catalogued of which five are known only from references. In many cases two or more references may be describing the same proof. Laid paper with watermark *Serra*. The unique proof of Cat. no. 247 is with watermark *Morato*.

The sheets measure approx. 310 × 440 mm.

Sepia ink.

The proofs appear to have been made by a professional printer; except that they have no numbers, they are almost identical to the sets of the first edition on *Serra* paper.

The so-called unique set of thirty-three plates 'before the numbers' (the Carderera ex-Ceán Bermúdez set) is in fact a first edition with the numbers erased. (See Vol. I, p. 174.)

II. TRIAL PROOFS

With numbers.

Complete set of thirty-three proofs.

Laid paper with the watermark *Serra* (Pl. 27 with the watermark *Sant^o*).

The sheets measure 310 × 440 mm.

Sepia ink.

Explanatory sheet distinguishable from that of the first edition; in different type, on thinner laid paper with the watermark *Z*.

The impressions are identical with the early sets of the first edition, except for Pl. 33 which is before the aquatint over the etched border.

Madrid B.N. (ex-Royal Library).

The proofs from this set are not listed separately in the catalogue entries except where they have characteristics which distinguish them from first edition impressions.

A set in the Ashmolean Museum, Oxford (Douce Collection), has a MS. title page and explanatory sheet adapted from the Carderera (ex-Ceán) set, with Pls. 19 and 31 in working proof states and with Pl. 33 in the same state as in the *Madrid B.N.* (ex-Royal Library) set.¹

¹ Glendinning, *Journal of the Warburg and Courtauld Institutes*, Vol. XXIV, Nos. 1 and 2, 1961.

Treinta y tres estampas que representan diferentes suertes y actitudes del arte de lidiar los Toros, en
ventadas y grabadas al agua fuerte en Madrid por Don Francisco de Goya y Lucientes.

N.º 1.º Modo con que los antiguos españoles cazaban los toros á caballo en el campo.

17. Palenque de los moros hecho con burros para defenderse del toro embolado.

Detail of the explanatory sheet bound with the trial proof set in the Biblioteca Nacional, Madrid (ex-Royal Library); it is on thin laid paper with the watermark *Z*.

III. EDITIONS

1. FIRST EDITION†

Sets of thirty-three plates made for Goya in 1816.

Three different, but similar, fine laid papers with the watermarks *Serra*, *Morato* and *Nº 1º*. In some sets no watermark appears.

The sheets measure 310 × 440 mm. and 320 × 445 mm.

Sepia ink.

Some of the plates have a narrow bevel.

With an explanatory sheet with the title, 'Treinta y tres estampas que representan diferentes suertes y actitudes del arte de lidiar los Toros, inventadas y grabadas al agua fuerte en Madrid por Don Francisco de Goya y Lucientes', and with the titles of the plates; on laid paper with the watermark *Bartolome Mongelos*, occasionally with the watermark *A ∇ G*.

Issued unbound.

The edition appears to have been very small.

The impressions on *Serra* paper, which was used for the working and trial proofs, are slightly finer and were therefore probably made first.

This edition is the only one in which the full qualities of the plates can be appreciated. The impressions are extremely fine and are all clean-wiped.

Treinta y tres estampas que representan diferentes suertes y actitudes del arte de lidiar los Toros, en
ventadas y grabadas al agua fuerte en Madrid por Don Francisco de Goya y Lucientes.

- N.º 1.º Modo con que los antiguos españoles cazaban los toros á caballo en el campo.
2. Otro modo de cazar á pie
 3. Los moros establecidos en España prescindiendo de las supersticiones de su Alcorán, adoptaron esta caza y arte y lancean un toro en el campo
 4. Capitan otro encerrado.
 5. El animoso moro Gazal es el primero que lanceó toros en regla.
 6. Los moros hacen otro capeo en plaza con su albornos
 7. Origen de los arpones ó banderillas.
 8. Cogida de un moro estando en la plaza.
 9. Un caballero español mata un toro después de haber perdido el caballo
 10. Carlos V. lanceando un toro en la plaza de Valladolid.
 11. El Cid Campeador lanceando otro toro
 12. Desjarrete de la canalla con lanzas, medias-lanzas, banderillas y otras armas.
 13. Un caballero español en plaza quebrando rejoncillos sin auxilio de los chulos.
 14. El diestruismo estudiante de Falces, embosado burla al toro con sus quiebras
 15. El famoso Martincho poniendo banderillas al quiebro.
 16. El mismo vuelca un toro en la plaza de Madrid.

17. Palenque de los moros hecho con burros para defenderse del toro embolado.
18. Temeridad de Martincho en la plaza de Zaragoza.
19. Otra locura suya en la misma plaza.
20. Ligereza y atrevimiento de Juanito Apitani en la de Madrid.
21. Desgracias acaecidas en el tendido de la plaza de Madrid, y muerte del alcalde de Torrejon.
22. Valor varonil de la celebre Pajuelera en la de Zaragoza.
23. Mariano Ceballos, alias el Indio, mata el toro desde su caballo.
24. El mismo Ceballos montado sobre otro toro quiebra rejones en la plaza de Madrid.
25. Echan perros al toro.
26. Caída de un picador de su caballo debajo del toro.
27. El celebre Fernando del Toro, barilarguero, obligando á la Gera con su garrocha.
28. El esforzado Rendon picando un toro, de cuya suerte morió en la plaza de Madrid.
29. Pepe Ilio haciendo el recorte al toro.
30. Pedro Romero matando a toro parado.
31. Banderillas de fuego.
32. Dos grupos de picadores arrollados de seguida por un solo toro
33. La desgraciada muerte de Pepe Ilio en la plaza de Madrid.

The explanatory sheet with the titles of the plates which was sold with the first edition sets. It is on laid paper with the watermark *Bartolome Mongelos* and is printed in different type from that of the trial proof sheet: particularly noticeable are the Gothic 'T' of 'Treinta' and the lettering of Goya's name in the title, and the 'M' of 'Modo' at the beginning of the first title.

2. SECOND EDITION†

Sets of thirty-three plates, made in the Calcografía for the Real Academia in 1855.

Heavy, very absorbent, wove paper.

The sheets measure 320 × 435 mm.

Dark umber ink.

A few more of the plates are bevelled.

With a new explanatory sheet.

Issued in a heavy grey or yellow marbled paper cover with Goya's engraved 'Self Portrait', (Pl. 1 of the *Caprichos*, with the P. 1 in the top right margin blocked out) on the front, with the title 'Colección / de las diferentes suertes y actitudes / del arte de lidiar los toros. / Inventadas y grabadas al agua fuerte por Goya. / Madrid. 1855. / Estampado en la Calcografía de la Imprenta Nacional', and on the back of the cover an almost exact repetition of the explanatory sheet of the first edition.

The edition appears to have been small.

This edition is very inferior to the first. Many of the plates are affected more or less seriously by oxidisation of the copper and although they show very little wear, apart from the disturbing pitting of the oxidisation, the impressions lack brilliance due to the unsuitable paper and ink used, and to the fact that they are inclined to off-set on to the back of the impression next to them.

It is probable that proofs were taken at this time from the backs of the doubly used plates but none are known.

3. THIRD EDITION†

Made by the French engraver, E. Loizelet, in Paris in 1876.

This and all subsequent editions include forty plates—the thirty-three originally published, together with seven others printed from the backs of Pls. 1, 2, 6, 7, 11, 17 and 22 and identified by the letters A–G. Pls. 1, 2 and 16 are considerably restored by Loizelet, mostly with the roulette.

Fine, laid paper with the watermark *Arches*.

The sheets measure 325 × 480 mm.

Dark sepia ink.

The plates are all widely bevelled.

With a title page and explanatory sheet printed in French on *Arches* paper; the title page has the following title hand-painted in red: 'LA TAUREAUMACHIE (*sic*) / Recueil de quarante estampes inventées et gravées à l'eau-forte / Par Don Francisco Goya y Lucientes' and below 'Paris / Loizelet, Rue des Beaux-Arts, 12'. In the centre is an engraving with a portrait of Goya¹, made by Loizelet himself, with two figures on either side which were engraved and printed from a much larger plate. Loizelet's engraving is known in three states: (a) pure etching; (b) with aquatint; (c) with letters, as listed and included in the edition.

Issued in a blue paper cover with the words, 'LA TAUROMACHIE / Recueil de

Quarante Estampes / Représentant / Différentes manières et feintes de l'art de combattre les Taureaux . . .' in black letters on the front.

The seven plates A–G were also issued separately and offered to the public in a folder together with the title page from the main edition.

The edition appears to have been small.

The plates were probably steel-faced before the making of this edition.

The edition is fair; the impressions are over-inked.

4. FOURTH EDITION†

Made by Pérez Agua in the Calcografía for Ricardo de los Ríos in 1905.

Three different types of paper: fine, laid paper with the watermarks *Van Gelder Zonen* or a cupid on a globe or a coat of arms with fleur de lis and the initials V.G.Z.; and cream moiré paper with the watermark M.B.M. and laid paper with the watermark M.B.M.

The sheets on V.G.Z. paper measure 280 × 440 mm.

The sheets on M.B.M. paper measure 310 × 480 mm.

Sepia or dark umber ink.

The plates are bevelled.

Without a title page.

Issued in a heavy, greyish paper cover with the title in Spanish in red; in the centre is either Loizelet's engraving with the portrait of Goya (the letters in the lower margin have been removed) or Pl. 5 of the series; or issued unbound in a greyish pasteboard portfolio lettered, 'La Tauromachie / suite de quarante Eaux fortes originales / par / Francisco Goya.'

The edition was limited to 100.

This edition is the best after the first. It is very well printed but the impressions are sometimes over-inked.

5. FIFTH EDITION†

Made in the Calcografía for the Círculo de Bellas Artes of Madrid in 1921.

Very heavy, laid paper.

The sheets measure 350 × 440 mm.

Reddish umber ink.

The plates are bevelled.

A circular stamp with a portrait of Goya is embossed on the sheets in the lower right margin.

With a title page with a portrait of Goya engraved by A. Lobo, and dated 1921.

Issued in a canvas portfolio.

The edition was limited to 200 and the sets are numbered.

This edition is unattractive due to a reddish tone left on the plates.

6. SIXTH EDITION†

Made by Ruperez in the Calcografía for the Círculo de Bellas Artes of Madrid in 1928 for the centenary of Goya's death. The impressions were printed in 1928, but the cover and title page were printed and dated the following year.

¹ Copied from a pen and ink self-portrait. Hofer, *P.C.Q.*, Vol. 27, 1940, ill.

Two different types of paper: very heavy laid paper and Chinese paper.

The sheets of laid paper measure 350×440 mm.

Dark umber ink.

The plates are bevelled.

A circular stamp with a portrait of Goya is embossed on the paper in the lower right margin.

With a title page copied from the fifth edition and on the facing page the book-plate of the *Círculo de Bellas Artes* and the date May 15, 1929.

Issued in a canvas portfolio the same as the fifth edition.

The edition was limited to 200, 30 on Chinese paper issued in a red portfolio, 170 on heavy laid paper.

The impressions are clean-wiped and the edition is the finest after the fourth.

7. SEVENTH EDITION†

Made by Ruperez in the *Calcografía* for the *Ministerio de Instrucción Pública* in 1937, during the Spanish Civil War.

Three different types of paper: Old Japan, Imperial Japan and laid paper with the watermark *Arches*.

The sheets measure 380×570 mm.

Inks varying from rich sepia to dark umber.

The plates are bevelled.

With a title page, explanatory sheet and plan of the bomb falls round the *Calcografía*.

Five sets numbered 1–5 on Old Japan paper were issued in a fine parchment portfolio: three were dedicated in print to Stalin, Mrs. Eleanor Roosevelt and the Republican President, Azaña; two sets are unaccounted for.

Fifteen sets numbered 6–20 on Imperial Japan paper were to be issued in a parchment portfolio.

The sets on *Arches* paper were limited to 130, to be numbered 21–150 and issued in a paste-board portfolio, but few appear to have been printed.

See note to the twelfth edition of the *Caprichos* on the circumstances in which this edition was printed.

For a comparison of the relative merits of the editions see Appendix I.

FACSIMILES

Forty-three plates in heliogravure (showing a platemark on the impressions). Published by Dr. Heinrich Pallmann. On heavy wove paper. Munich, 1911.

Forty-three plates in heliogravure (showing a platemark on the impressions). Published by Hugo Kehrer. 500 numbered sets on smooth wove paper. Munich, 1923.

Forty-three plates in heliogravure (showing a platemark on the impressions). German title page. No place. N.D.