

LOS PROVERBIOS

PROOFS AND EDITIONS

I. WORKING PROOFS

Before numbers.

Twenty-three proofs from thirteen of the eighteen plates are recorded.

Of these, eight are known only from references and their present whereabouts is unknown. No proofs are known of the remaining plates. In addition there are unique proofs of each of the four additional plates.

Laid paper with the watermarks *Serra* or *Morato*.

The sheets measure 310×440 mm.

Inks varying from sepia to dark umber.

The plates are bevelled.

The impressions appear to have been made by a professional printer; they are clean-wiped and are less heavily inked than the first edition impressions.

II. TRIAL PROOFS

Before numbers.

1. Before a horizontal scratch through the upper part of the phantom figure in Pl. 2. Sets of eighteen proofs privately printed in Madrid about 1854 before the plates were cleaned.

Different types of wove paper.

The sheets measure 355×465 mm.

Greyish sepia or black inks.

The plates are bevelled.

The impressions are clean-wiped but frequently lack brilliance and the quality of the printing is extremely unequal.

Glasgow Pollok House; Jenkintown Rosenwald; London B.M.; formerly Madrid Vindel†; formerly Paris Provôt.

The catalogue of the auction of the collection of Monsieur P. G. (Georges Provôt), Hôtel Drouot, Paris, April 10, 1935, Lot 84, describes a complete set of proofs, certified by Sánchez Gerona and described as 'tirées vers 1824 . . . Cette série a du être tirée par l'artiste lui-même', in other words as contemporary working proofs. The individual impressions are catalogued by Delteil's states which cover trial proofs II.1. Since only eight contemporary proofs with aquatint are known of this series and they are all on laid paper made by Serra or Morato, and the Provôt set is described as on 'papier vélin spécial'—special wove paper—the type of paper used for trial proofs II.1, there can be little doubt that the Provôt set is in fact a complete trial proof II.1 set of c.1854. In any case, the set cannot have been made by Goya in 1824 since he was in Bordeaux and the plates were stored away in Madrid at that date.

The proofs from these sets are not listed separately in the catalogue entries except where there are distinguishing characteristics in the plates.

2. With the horizontal scratch on the phantom figure in Pl. 2, which prints with burr.

Sets of eighteen proofs made in the workshop of Laurenciano Potenciano prior to the printing of the first edition and presented to the Real Academia in January 1864.

The same paper as used in the first edition.

The sheets measure 350×520 mm. in the Paris set and 315×450 in the Vienna set.

Rich sepia to burnt sienna ink.

The plates are bevelled.

The impressions, though over-inked, are rather more clean-wiped than in the first edition.

Paris B.N.; Vienna A.

The proofs from these sets are not listed separately in the catalogue entries except where there are distinguishing characteristics in the plates.

III. EDITION IMPRESSIONS

1. FIRST EDITION†

Before numbers.

The scratch on Pl. 2 is rather unsuccessfully burnished out.

Made in the workshop of Laurenciano Potenciano for the Real Academia in 1864.

Sixty sets for presentation to the Academicians were printed between January 29 and March 20, 1864, and by June 1864 at least sufficient first edition sets had been completed for presentation to professors of Fine Arts.

Heavy wove paper with the watermark *J.G.O.* and a palmette.

The sheets measure 330×500 mm.

Rich, dark sepia or black inks.

The plates are bevelled.

With a lithographic title page dated 1864.

Issued in a thin, green paper cover.

The edition was limited to 300.

This edition is very well printed; the impressions are richly inked and tone is usually left on the highlights.

2. SECOND EDITION†

With numbers.

Made in the Calcografía for the Real Academia and published in October 1875.

The same paper as that used in the first edition.

The sheets measure 330×500 mm.

LOS PROVERBIOS

Colección de diez y ocho láminas inventadas y grabadas al agua fuerte

POR

DON FRANCISCO GOYA

Publicada la Real Academia de Nobles Artes de San Fernando.



MADRID

1891

LOS PROVERBIOS

Colección de diez y ocho láminas inventadas y grabadas al agua fuerte

POR

DON FRANCISCO GOYA

Publicada la Real Academia de Bellas Artes de San Fernando.



MADRID

1891

Title pages of the third edition of Los Proverbios made in 1891. During the printing of the edition, the name of the Academy was changed from Real Academia de Nobles Artes to Bellas Artes, and the wording of the lithographic title page was accordingly changed and a small quatrefoil design was added on either side of the date 1891.

Rich, dark sepia or black inks.

The plates are bevelled.

Sometimes with the title page of the first edition dated 1864.

Issued unbound.

The edition appears to have been extremely small.

This edition is the only one with numbers on wove paper and is thus distinguishable from the first and all subsequent editions.

3. THIRD EDITION†

(a) Made in the Calcografía for the Real Academia and published in March 1891.†

Strong, laid paper.

The sheets measure 300 × 420 mm.

Sepia and black inks.

The plates are bevelled.

With a title page dated 1891.

Issued in a green paper cover.

(b) The same as (a) except for a change in the wording of the title page where in the fifth line 'Nobles Artes' becomes 'Bellas Artes', and a small quatrefoil design is added on either side of the date 1891.†

The edition of (a) and (b) combined was limited to 100.

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

This edition is well printed on suitable paper.

4. FOURTH EDITION

Made in the Calcografía for the Real Academia in 1902.

Strong, laid paper.

The sheets measure 300 × 420 mm.

Black ink.

The plates are bevelled.

With a new title page dated 1902.

Issued in a coloured paper cover.

The edition was limited to 100.

5. FIFTH EDITION†

Made in the Calcografía for the Real Academia in 1904.

Wove and laid papers.

The sheets measure 300 × 420 mm.

Dark umber to black inks.

The plates are bevelled.

With a new title page dated 1904.

Issued in a grey pasteboard cover.

The edition appears to have been small.

This edition is well printed on suitable paper and is equal in every way to the third.

One or more sets, well printed on Japan paper, appear to have been made about this time. The sheets measure 390×490 mm.†

One or more sets were also made on old papers with the watermarks *Morato*, *Rⁿ R!* and *Nº 8* mixed in the same set, and in some impressions the numbers are masked.†

6. SIXTH EDITION†

Made in the Calcografía for the Real Academia in 1916.

Laid paper with the watermark *José Guarro Catalunya*.

The sheets measure 310×440 mm.

Inks varying from rich sepia to black.

The plates are bevelled.

With a new title page dated 1916.

Issued in a pale green paper cover.

The edition was limited to 50.

This edition is well printed; the impressions are fairly clean-wiped.

7. SEVENTH EDITION†

Made in the Calcografía for the Real Academia in 1923.

Laid paper with the watermark *Joseph Guarro* and a castle.

The sheets measure 335×490 mm.

Very rich sepia ink.

The plates are bevelled.

With a new title page dated 1923.

Issued in a strong, sepia paper cover.

The edition was limited to 100.

This edition was printed at the same time as the fifth edition of the *Desastres* on the same paper with equally bad results.

8. EIGHTH EDITION†

Made in the Calcografía for the Real Academia in 1930.

Laid paper with the watermark *Arches* and a monogram.

The sheets measure 380×560 mm.

Dark sepia ink, very similar in tone to that of the first edition.

The plates are bevelled.

With a new title page dated 1930.

Issued in a red cloth or violet paper cover.

The edition was limited to 100.

This edition, made at the same time and with the same materials as the sixth edition of the *Desastres* is very well printed and is perhaps the finest after the second.

9. NINTH 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, leaving two sets 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 pasteboard portfolio, but few appear to have been printed.

Some sets have an embossed stamp in the lower right margin; the initials 'CN', surmounted by a crest, are surrounded by a border which reads 'Calcografía Nacional Ministerio de Instrucción Pública'.

This edition is very well printed and is certainly equal to the eighth.

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.