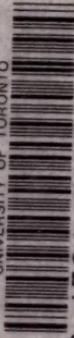


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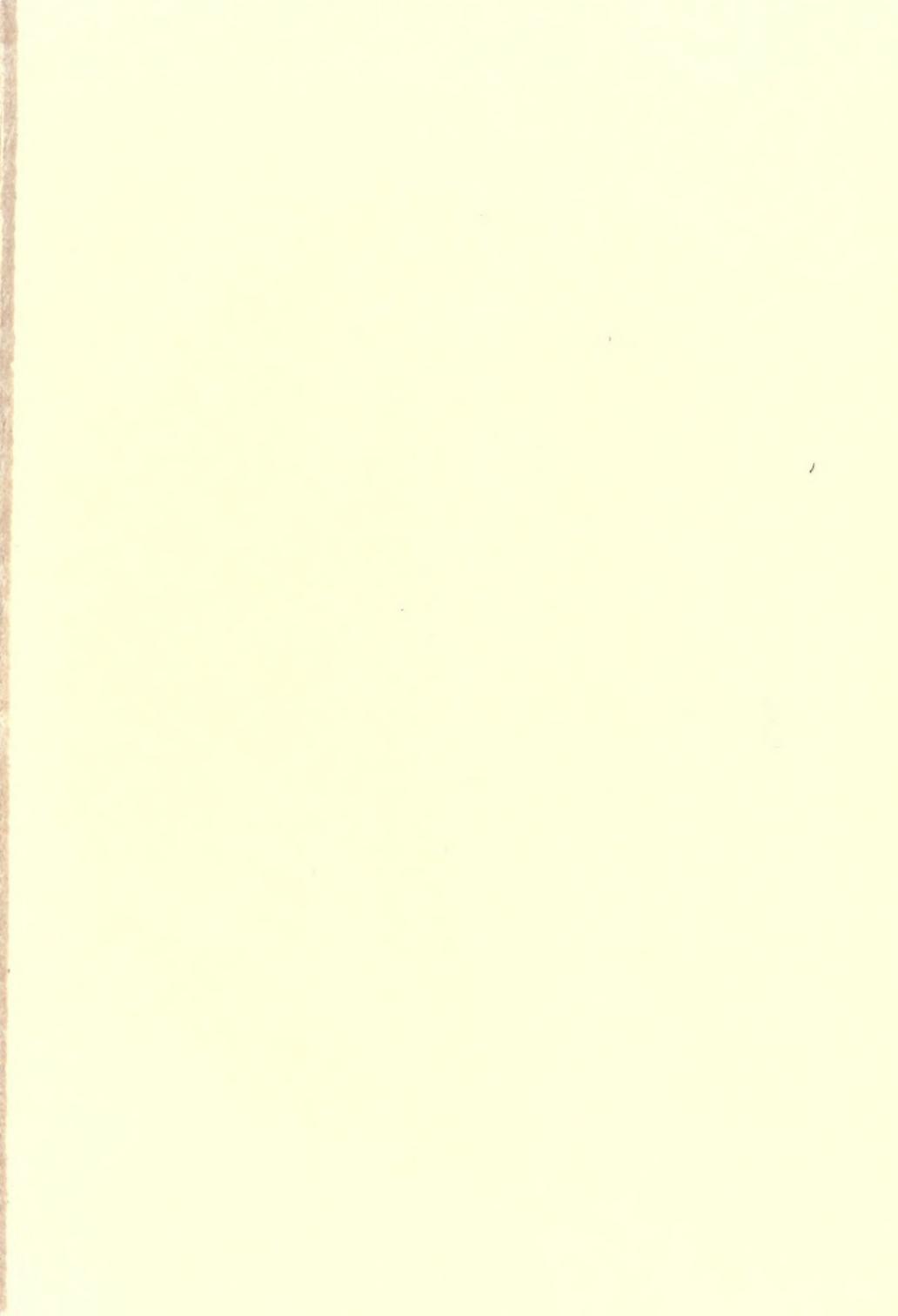
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GREAT ENGRAVERS : EDITED BY ARTHUR M. HIND



*Fran.^{co} Goya y Lucientes,
Pintor*

PORTRAIT OF THE ARTIST

First published as Frontispiece to
Los Caprichos. H., L. 1

FRANCISCO
GOYA

Foreword by A.M.
Hinds.

1959 23
11.5.25



WILLIAM HEINEMANN
LONDON
MCMXI



*Fran.^{co} Goya y Lucientes,
Portrait*

PORTRAIT OF THE ARTIST

First exhibited as a frontispiece to
the Catalogue H. B. I.

FRANCISCO
GOYA

[Foreword by A.M.
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GOYA offers us the strange combination of satirist and court painter. The reign of Charles IV of Spain (1788-1808) was, it is true, a period of moral license, analogous in its reaction against the strictness of the preceding reign to the time of Charles II of England. And in such periods as these the satirist is seldom silenced, while his immunity is insured by the very power that he wields, than which no stronger blackmail can be imagined. But even then the satirist's safety often lies in his ingenuity in explaining away all personalities, and claiming the position of critic and censor, not of persons but of human nature in general. This was Goya's attitude, so we owe him no revelations into the rottenness of a licentious court and the corruptions of the political life of the day. In fact, in speaking of his own great satirical series, *Los Caprichos*, Goya explicitly denied all intention of personalities, affirming that he merely chose subjects by which the prejudices, hypocrisies, and impostures consecrated by time might best be stigmatised and turned to ridicule.* This is the inevitable disclaimer of every satirist who draws from his own circle. Nevertheless, whatever his contemporaries knew or thought, and many must have felt the sting of his lash, a generation is enough to have hidden, and we must for the most part be content to lose any special application in the more universal truths, on which Goya has himself left us a commentary.† It is like sand in the eyes of those who are seeking for enlightenment. Still we have little basis for confidence in other supposed contemporary manuscripts, ‡ in which many famous personages of the court are branded as the victims of Goya's abuse.

We are laying perhaps undue emphasis on the satirical elements of Goya's art. But it is this side of his work which strikes one most forcibly in his prints, and it is only with these that we are concerned. He was a great deal more than a satirist. As a painter he started his career with large works, doing extensive frescoes under the influence of Francisco Bayeu, Raphael Mengs, and Giovanni Battista Tiepolo, paintings of biblical subjects, and numerous designs for tapestry. But outside his native country his fame as a painter is chiefly limited to portrait, in which he is Spain's greatest master since the

* In an unpublished MS. prospectus quoted by Carderera, *Gazette des Beaux Arts*, XV, 240. † Once in Carderera's collection; now in the Prado, Madrid. Printed in Viñaza, *Goya*, Madrid 1887, and in a French paraphrase in Lefort's catalogue. ‡ See Lefort, and Viñaza.

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time of Velazquez, if not one of the greatest masters of modern times.

Francisco Goya y Lucientes was born of humble parents at Fuendetodos in 1746, but Saragossa was the home of his family at least as early as 1749. Here he studied painting under José Luzan y Martínez, but his chief inspiration was found after his removal to Madrid in 1766 in the work of the Italian painter and etcher Tiepolo, who was settled in Spain for the last part of his life. Goya's debt to Tiepolo is especially remarkable in the group of early etchings done about 1778. There is one in particular, the *Blind Street Musician* (LV), which shows this influence, not only in the manner of treating line and light, but in the whole triangular structure of the composition. The subject itself corresponds to one of Goya's cartoons for tapestry completed in 1779, and this fact, as well as the similarity of the manner of etching, places it in the same period as the plates after Velazquez, of which several are dated in 1778. Goya was too original to be a success as a reproductive etcher, and his prints after Velazquez probably meant nothing more than a temporary immersion in the work of a master whose influence no Spanish painter could avoid (see LIX-LXI).

In 1789, soon after the accession of Charles IV, Goya was appointed *Pintor de Cámara*, and succeeded ten years later to the position of first court painter. It was during this period that his great series of satires, the *Caprichos*, was produced. The series as generally known consists of eighty plates, including as its frontispiece the portrait of Goya reproduced at the head of the present volume. The only date attached to any of the subjects is found on an original drawing for No. 43 of the series, bearing the inscription *Ydioma univer | sal dibujado | y gravado p^r | F. de Goya | año 1797*, which seems to have formed a first idea for a title. Moreover Carderera drew a most natural inference from an unpublished prospectus written by Goya in 1797, that seventy-two subjects were issued at that date. It is of course possible that a public issue did not at that time succeed the intention. In any case no copy is known which can be collectively dated before the edition of 1803, which contained eighty plates. In 1803, before the edition, Goya offered the plates together with two hundred and forty impressions of the series to the *Calcografía Nacional*. Perhaps both the delay and the subsequent presentation to the *Calcografía* were caused by Goya's feeling that his personal responsibility for somewhat dangerous satires would thereby be lessened. Proofs before the numbers and titles printed on the plates in the

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edition of 1803 are of great rarity, and best represented in the Bibliothèque Nationale, Paris. They have an added interest from the occasional difference in the pen-and-ink inscriptions from the final printed lettering.

In 1806 another edition of the *Caprichos* is said to have been issued under the direction of the engraver Rafael Esteve, and if the report is correct the two hundred and forty impressions received from Goya must have been exhausted within the three years. Since that time there have been three fresh editions, in 1856 (without the portrait, which had been used in the 1855 edition of the *Tauromáquia*), 1868, and 1892, all being printed on a thin Japanese vellum, while the earlier issues were on a stouter and more opaque paper.

In addition to the regular series there are three unpublished plates of *Caprichos*, done for the Duchess of Alba, in the National Library, Madrid. Allusion has already been made to Goya's own commentary. Besides the one mentioned as preserved in the Prado, he seems to have left others,* but the majority of those claimed for Goya are probably later paraphrases or entire fictions. We will make a few quotations from Lefort's paraphrase where they touch our plates.

No. 6 (iv) "Le monde est une mascarade : visage, costume, voix, tout est mensonge. Tous veulent paraître ce qu'ils ne sont pas, tous s'entre-trompent et personne ne se connaît."

No. 26 (xii) "Si l'on veut que ces créatures à tête légère trouvent ou se caser, il n'y a rien de mieux à faire que de leur mettre leur siège sur la tête." Lefort supplements this enigmatical remark by a quotation from his second commentary : "Telle est à présent la fureur chez nos belles de se découvrir la moitié du corps, qu'elles ne prennent pas garde que les polissons se moquent d'elles." Von Loga supports this allusion to the fashion of the time for very short dresses as well as very low necks by a reference to a corresponding drawing of men with trousers for arms and boots for ears (Achiardi, pl. CLXXX).

No. 32 (xvi) "Et comment cela ? C'est que ce monde-là a ses hauts et ses bas, et la vie qu'elle menait ne la pouvait conduire autre part." This is clear enough, but still leaves us in uncertainty as to the exact interpretation Goya would have put on the word *sensible* of the inscription.

No. 53 (xix) "Ceci ressemble quelque peu aux réunions

* *E.g.*, a second somewhat more outspoken commentary from which Lefort makes occasional quotation ; another, once in the possession of Charles Yriarte (see his articles in *L'Art*) ; and a third (probably a later paraphrase) from the collection of A. L. de Ayala (quoted by Viñaza).

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académiques. Qui sait si ce perroquet ne parle pas médecine ? Que l'on n'aille pas toutefois l'en croire sur parole. Il y a tel médecin qui, quand il parle, parle d'or, et lorsqu'il écrit une ordonnance est quelque chose de plus qu'un Hérode. Il discours admirablement des maladies, mais ne les guérit pas. Enfin, s'il ébaubit son malade, il peuple en revanche les cimetières de cadavres."

No. 71 (xxiii) "Et si vous n'étiez pas venus du tout, ce n'eût pas été autrement regrettable," an enlargement rather than an explanation of the theme, which may be that of the loathsome beings that thrive in the darkness of superstition.

Superstition and ecclesiasticism in its worst forms seem to offer a fairly frequent butt for his satire,* hardly a matter for wonder in a country which had suffered under the Inquisition at its worst. There is a famous picture of a *Sitting of the Inquisition* in the Academy of San Fernando, Madrid, and an etching illustrating the same subject is cited by Piot and Matheron, but no impression is now known to exist. The personalities given by Lefort are taken from the notes of a supposed contemporary of Goya in a copy of the first edition of the *Caprichos*. We will give a few for what they are worth to those interested in Spanish life about 1800. Godoy, Prince de la Paix, the greatest influence at Charles IV's court, is said to be satirised in No. 37, and again in No. 38, for the lengthy genealogy made to flatter him. Godoy's surgeon Galinsoya figures in No. 40, and his painter Carnicero in No. 41 (xviii). No. 55 (xx) mocks at the eternal coquetry of the Comtesse de Benavente, mother of the Duchess d'Osuna, while Goya's patroness and friend, the Duchess of Alba, is said to appear in several others.

In the *Caprichos* and in the majority of his plates from this time forward Goya uses a combination of etching in line and aquatint, in place of the pure etching of his earlier work. Probably in 1778 he did not know of the process of aquatint, which only came into use about 1768, when the French etcher J. B. Le Prince claims to have made the discovery. The aim of the process is to imitate surfaces of tone, like those of a washed drawing. It is similar in effect to mezzotint, but more transparent in its quality, like water colour in contrast with oil. The essential factor of the process is etching through a porous ground formed of sand or some powdered resinous substance. The method of work pursued by Le Prince was as follows :

* E.g., according to Lefort's anonymous contemporary, *Caprichos* No. 70 represents Spain on the shoulders of Ignorance, devoting itself in all humility to fanaticism and superstition.

Some powdered asphaltum or resin placed in a box was blown into a cloud with the bellows (or by a fly-wheel worked from without). The plate being placed on the floor of the box and the door closed, the dust settles regularly on the surface of the plate, and is afterwards fixed by the application of heat. If the plate with this porous covering were placed in the acid bath, the result would be a granulation of the surface which would print in a regular tone of more or less open grain according to the kind and amount of resin used. Variations of tone are achieved by covering the ground with varnish to protect it against the acid where it is to print quite white, and then proceeding by stages, leaving uncovered longest those parts that are to print darkest. A somewhat more delicate grain can be achieved by dissolving resin in spirits of wine, spreading this solution over the plate, and so letting the dry grains settle as the spirit evaporates. This method was not used in Le Prince's time, and it is doubtful whether Goya knew it or not. One of the *Caprichos*, No 32 (xvi), shows pure aquatint, but in all the other plates aquatint is treated as an aid to the etching in line, rather than an essential factor in the structure of the figures or subject. But if not structurally essential to his compositions, the large number of original studies for his plates that are preserved,* whether in red chalk, or pen-and-ink and wash, show that his compositions were conceived from the first in light and shade.

Apart from the *Caprichos*, Goya's satirical work is chiefly contained in the *Proverbios*, a series of eighteen larger oblong plates, which were probably done about 1810-15, although they were first publicly issued in a series in 1864 (by the Academy of S. Fernando). The few proofs that exist before the addition of the numbers are said to have been taken by the private owner of the plates (whose name is not recorded) in 1850. Three plates of similar size and character, evidently intended for the *Proverbios*, but not in the published set, are known from impressions printed in "L'Art" in 1877.

The point of the satire in these dreams (*sueños*, or *alucinaciones inesplicables* as they have been called) is generally more obscure than in the *Caprichos*. Some of them fall into line with other series, e.g. *Soldiers and the Phantom* (xxxvi) with the *Desastres de la Guerra*, while *A Circus Queen* (xliii) like the *Tauromáquia* reflects the life of the Ring. A fourth plate published by "L'Art" in 1877, the *Five Bulls* (xxxiv), ranges itself so definitely with the subject of the *Tauromáquia* that it has been placed by Lefort and Hofmann in their catalogues at the end of that series.

* For reproductions see Books of Reference, Achiardi.

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It is more than probable that several of the series, such as the *People in Sacks* (xxxix) had some definite political signification, but no clues to their explanation, nor even any mystifying commentaries such as we have for the *Caprichos*, are forthcoming. Whatever Goya meant by the *Flying Men* (xlii) matters little: it is curiously topical to-day. Treated as pure composition, some of these plates are the most wonderful of Goya's achievements. The *Giant Dancing* (xxxviii) is a magnificent apotheosis of the grotesque, and most mysteriously impressive in the brilliance of its handling of light and shade. In its suggestion of Titanic power it has an even greater counterpart in the *Colossus* (lvi), one of Goya's separate plates which stands quite apart from the rest in its technical handling. Here the aquatint is much deeper than usual, and the plate is treated like a mezzotint, the lights being scraped out from a dark foundation.

Another of the *Proverbios*, the *Company of People on the Branch of a Tree* (xxxvii), is almost Japanese in its purity of design. It is remarkable again how near Goya comes to the more abstract style of Japanese and Chinese art in his only two landscape etchings, of which one is reproduced on plate lviii. They are each only known in a single impression at Madrid.

Our survey of the more imaginative part of Goya's work may fitly close with a quotation from Goya's own words, from the prospectus to the *Caprichos* as translated into French in Valentin Carderera's article: "Si imitation de la nature est aussi difficile qu'elle est admirable quand on réussit à l'obtenir, celui-là méritera encore quelque estime qui s'éloignant complètement d'elle, a dû exprimer aux yeux des formes ou des mouvements qui n'ont existé jusqu'à ce jour que dans l'imagination . . . La peinture, ainsi que la poésie, choisit dans l'univers ce qu'elle trouve de plus propres à ses fins; elle rassemble dans un seul personnage fantastique des circonstances et des caractères que la nature présente épars entre plusieurs individus, et c'est grâce à cette combinaison sage et ingénieuse que l'artiste acquiert le titre d'inventeur et cesse d'être un copiste servile."

In the two series that remain to be mentioned, the *Desastres de la Guerra*, and the *Tauromáquia*, Goya is on more solid earth. The *Desastres* are based on the Napoleonic campaigns in the Peninsula from the abdication of Charles IV in 1808 and the subsequent accession of Joseph Bonaparte, to the restoration in 1813 of Charles's son Ferdinand VII, who had only reigned for a few months in 1808. No doubt here too, Goya chiefly relied on his imagination, but various plates, such as that of the *Woman firing the Cannon*, xlvi (Maria Agostina

of Saragossa), have been referred to definite incidents. Nothing but immediate experience could have given this terrible emphasis to the horrors of war, in face of which Callot's famous series are mere stage play. Amid the multitude of ghastly incidents, a plate such as the *Cup of Cold Water* (LI) comes as a relief in the comparative absence of revolting details, and in the sheer beauty and impressiveness of its composition. Aquatint is a much less important factor in the *Desastres* than in any of the other series, twenty-eight of the eighty-two plates being in pure etching. Where aquatint is used, as in the plate just cited, it is often a much broader and more open grain than in the *Caprichos*, or *Tauromáquia*. As in the *Caprichos* the titles often leave considerable ambiguity as to the exact turn of Goya's meaning. For example *Tampoco* (XLVIII) is obscure, and only slightly less so when considered in relation to what proceeds and follows in a progressive series. It might be read "Even thus they will not yield," but almost equally well "they will not spare," from the point of view not of the dead, but of the living.

In connection with these illustrations of the Peninsular War, it is of interest at least to English readers to recall Goya's portraits of the *Duke of Wellington*. A red chalk drawing in the British Museum,* taken from the life, formed the basis for the picture in the collection of the Duke of Leeds, and an unfinished equestrian portrait is preserved at Strathfield Saye. They show the Duke in much earlier life than most of his portraits, before the loss of some front teeth which caused the characteristic sinking of the lips.

As in the case of the *Proverbios* there was no public issue of the series of *Desastres* during the artist's lifetime. It is curious that Goya should have thought so little of profiting from the sale of his prints. The first edition of 1863 issued by the Academy of San Fernando (of which Goya had been director) differs from the second of 1892, in the change of *Academia de Nobles Artes* of the first title-page to *Academia de Bellas Artes* of the second. Unfortunately the Calcografía Nacional has continued to issue bad impressions from the worn plates quite recently (1903 and 1906).

Two of the eighty-two plates never appeared in the published set while a sort of supplement is formed by the *Prisoners* (H. 240-242), three plates of different size, each only known in a single contemporary impression (Madrid). Lefort possessed the plate of one of these *Prisoners*, and had impressions published in the *Gazette des Beaux Arts*, 1867.

* Reproduced in facsimile by the Art for Schools Association.

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The *Tauromáquia* has probably suffered more than any of the other series from the continuation of modern impressions. They have been recently reissued by the Calcografía Nacional, after having passed through two French editions from 1876, as well as two earlier Spanish issues in 1815 and 1855. Goya must have studied contemporary books on the history of bull-fighting like that of his friend N. F. Moratin, *Carta histórica sobre el origen y progresos de las fiestas de toros en España*, 1777, and others by Antonio Carnicero (1790) and Pepe Hillos (1796), but his real inspiration was the life and incidents that he must himself have witnessed in the ring. Apart from the interest of their presentation of the Spanish national sport, these plates offer some of the finest examples of Goya's complete mastery of light and shade, and of space composition. The plate of *Martincho throwing a bull* (xxix) shows a brilliance of concentration, a command of spacing, and a grasp of the mysterious power of a veil of light and shade that places it among the greatest triumphs of art. As pure illustrations of the bull-ring, Goya's four lithographs entitled *Los Toros de Burdeos* (The Bulls of Bordeaux) have an even greater vividness (LXIII-IV). Lithography as a process of making prints was only discovered by Senefelder about 1800, and Goya's earliest dated lithographs belong to the year 1819, a year after the publication of Senefelder's historic description of the process and his own discovery. He only did about twenty lithographs in all, but they are among the finest work that exists in a process that has been popular with few great artists. The *Bulls of Bordeaux* get their name from the place of their publication in 1825, the subjects being based of course not on any local bull-fights but on Goya's memory or sketches of the sport in Spain.

The latter part of Goya's life was not one of personal glory. On the accession of Joseph Bonaparte, he did not scruple to retain his position at court at the sacrifice of his loyalty to his king. On the restoration he was branded by Ferdinand VII as worthy of the garrotte, but he still adroitly clung to his place as painter to the court. It was not until some ten years later, in 1824, that he obtained the King's consent (or, it may be, followed the King's advice) to retire from Madrid, spending the last four years of his life at Bordeaux.

In spite of his cynicism and apparent contempt for the ordinary codes of loyalty and honour, Goya seems to have been a man of a warm heart and enduring friendships. Nevertheless his vein of satire was entirely without the *bonhomie* which takes all evil taste

✓ from the work of so much of the coarsest of English caricature. In the unflinching courage with which he probes right to the heart of social rottenness he proved himself the true satirist battling with abuses, not the mere social historian of a degenerate age. But his highest fame rests not on his satire, but on the sheer power of his imaginative faculty, and on the perfect command of composition, whether by line, space, or light and shade, by which his genius was seconded.

LIST OF GOYA'S WORK, WITH REFERENCE TO THE PLATES

- LOS CAPRICHOS. H., L. 1-80. A series of 80 etchings, including the frontispiece portrait. 72 of the plates were produced between 1793-1797, but there was probably no collected edition before 1803 when the plates were acquired by the Calcografía Nacional. Later editions 1806, 1856 (without the portrait of Goya, which had been used in 1855 ed. of the *Tauromáquia*), 1868, and 1892. The editions from 1856 printed on thin Japanese vellum; the earlier editions on stouter and more opaque paper. There are also three unpublished plates of the series. H., L. 81-83. The following numbers are here reproduced:
- Francisco Goya y Lucientes, Pintor. Frontispiece. H., L. 1
- El si pronuncian y la mano alargan al primero que llega (They say yes, and give their hand to the first who offers). i. H., L. 2
- Que viene el coco (Here comes the bogey!) ii. H., L. 3
- Tal para qual (Birds of a feather flock together). iii. H., L. 5
- Nadie se conoce (Nobody really knows another). iv. H., L. 6
- Ni asi la distingue (Even so near he doesn't recognise her). v. H., L. 7
- Que se la llevaron (And they carried her off). vi. H., L. 8
- El Amor y la Muerte (Love and Death). vii. H., L. 10
- Estan chipientes (It burns). viii. H., L. 13
- Bellos consejos (Good advice). ix. H., L. 15
- Dios la perdone: y era su madre (God forgive her: it was her own mother). x. H., L. 16
- Ya van desplumados (There they go, all plucked). xi. H., L. 20
- Ya tienen asiento (At last they have found a place). xii. H., L. 26
- Chiton! (Mum's the word!) xiii. H., L. 28
- Esto si que es leer (That's what one calls reading). xiv. H., L. 29
- Porque esconderlos? (Why try to hide them?) xv. H., L. 30
- Porque fue sensible (Because she was sensitive). xvi. H., L. 32
- Brabísimo! (Bravo!) xvii. H., L. 38

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- Ni mas ni menos (Neither more nor less). xviii. H., L. 41
- Que pico de oro! (What golden oratory!) xix. H., L. 53
- Hasta la Muerte (Till death). xx. H., L. 55
- Volaverunt (They have taken to wing). xxi. H., L. 61
- Linda Maestra! (Pretty mistress!) xxii. H., L. 68
- Si amanece; nos vamos (If the day dawns, we go). xxiii. H., L. 71
- No te escarparas (You will not escape). xxiv. H., L. 72
- Nadie nos ha visto (Nobody has seen us). xxv. H., L. 79
- Ya es hora (Now it is time). xxvi. H., L. 80
- LA TAUROMÁQUIA. H., L. 83-115, and unpublished plates 116-123. Series of 33 published plates issued by Goya in a small edition 1815, with title *Treinta y tres estampas que representan diferentes suertes y actitudes del arte de lidiar los Toros*. The second edition, published by the Calcografía Nacional in 1855 with the portrait of Goya from the *Caprichos*, under the title, *Colección de las diferentes suertes*, etc. Third edition, Paris 1876, with 7 additional plates (*La Tauromachie, recueil de 40 Estampes*). There was a second French edition, and also a recent issue by the Calcografía Nacional, which recovered the plates through the intervention of the etcher Ricardo de los Rios. The following numbers are here reproduced: The populace cutting the bull's hamstring with lances and other weapons. xxvii. H., L. 94
- The clever student from Falces, wrapped in his mantle, plays with the bull. xxviii. H., L. 96
- The famous Martincho throws a bull in the Arena at Madrid. xxix. H., L. 98
- Martincho's audacious act in the Arena at Saragossa. xxx. H., L. 100
- The agility and daring of Juanito Apinani in the Arena at Madrid. xxxi. H., L. 102
- Burning darts. xxxii. H., L. 113
- Two groups of picadors overthrown one after the other by the same bull. xxxiii. H., L. 114
- Five Bulls (Pluie de Taureaux). xxxiv. H., L. 123
- LOS PROVERBIOS. H., L. 124-141, and unpublished plates, 142-144. This series was probably done for the most part between 1810-15, but the first collected edition was issued by the Academy of S. Fernando in 1864. A small number of impressions had been taken from the plates (before the addition of the numbers) about 1850. Later editions, 1891 and 1902. The following numbers are here reproduced:
- Puppets of men and a dead ass thrown on a blanket by six women. xxxv. H., L. 124
- Soldiers and the phantom. xxxvi. H., L. 125
- A company of people, seated on the branch of a tree, listening to an orator. xxxvii. H., L. 126
- The giant dancing. xxxviii. H., L. 127
- Two groups of people in sacks. xxxix. H., L. 131
- Woman carried off by a horse. xl. H., L. 133

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The dancers. xli. H., L. 135
 The flying men. xlii. H., L. 136
 A Circus Queen. xliii. H., L. 143
 Other laws for the people. xliv.
 H., L. 144

LOS DESASTRES DE LA GUERRA. H., L. 145-224; and unpublished plates 225-6. A series of eighty plates etched at the time of the French occupation (about 1810), but first published in 1863 by the Academy of S. Fernando. Second edition 1892 (in which *Academia de Bellas Artes* replaces *Academia de Nobles Artes* of the title-page of first edition). The Calcografía Nacional has also issued editions from the worn-out plates in 1903 and 1906. The following numbers are here reproduced:

5. Y son fieras (And they are like wild beasts). xlv. H., L. 149
7. Que valor! (What courage!) xlv. H., L. 151
8. Siempre sucede (That always happens). xlvii. H., L. 152
10. Tampoco (Nor thus). xlviii. H., L. 154
19. Ya no hay tiempo (No time now). xlix. H., L. 163
50. Madreinfeliz (Unhappy mother). L. H., L. 194
59. De qué sirve una taza? (What good a single cup?). li. H., L. 203
71. Contra el bien general (Against the public good). lii. H., L. 215

The title-page border is from the engraved title to an edition of Terence, Paris 1642

77. Que se rompe la cuerda (The rope breaks). liii. H., L. 221

MISCELLANEOUS ETCHINGS NOT BELONGING TO ANY SERIES. H. 227-248. L. 227-229, 246-262

Blind man lifted on the horns of a bull. liv. H. 231. L. 247

The Blind Street Musician. lv. H. 232. L. 248

The Colossus. lvi. H. 233. L. 249. Scraped aquatint

Man on the Swing. lvii. H. 234. L. 250

Landscape with a Waterfall. lviii. H. 244. L. 260. Madrid

PRINTS AFTER VELAZQUEZ. H. 249-264. L. 230-245. Early work, for the most part dated 1778

Las Meninas (Velazquez painting the portrait of the Infanta Margarita Maria). lix. H. 255. L. 236

The Infant Don Fernando. lx. H. 257. I. 238

Barbarossa, Court fool to Philip IV. lxi. H. 260. L. 241

LITHOGRAPHS. H. 265-284. L. 263-278

The reading. lxii. H. 270. L. 267

The famous American Mariano Ceballos. lxiii. H. 277. L. 272

This and the following are from a series of four lithographs entitled

Los toros de Burdeos (The Bulls of Bordeaux), 1825

Bull-fight with divided arena. lxiv. H. 280. L. 275

I. LOS CAPRICHOS, 2. EL SI PRONUNCIAN Y LA MANO
ALARGAN AL PRIMERO QUE LLEGA (They say yes, and give
their hand to the first who offers)



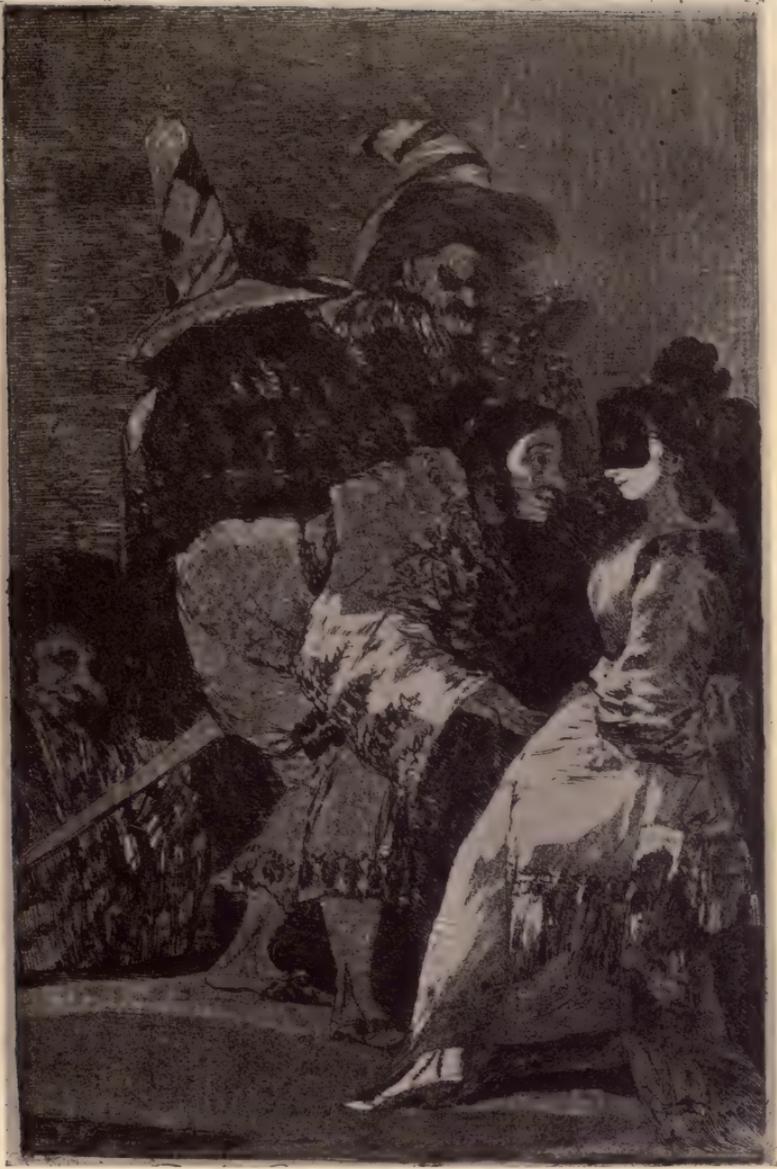
II. LOS CAPRICHOS, 3. QUE VIENE EL COCO (Here comes the bogey !)



III. LOS CAPRICHOS, 5. TAL PARA QUAL (Birds of a feather flock together)



IV. LOS CAPRICHOS, 6. NADIE SE CONOCE (Nobody really knows
another)



V. LOS CAPRICHOS, 7. NI ASI LA DISTINGUE (Even so near
he doesn't recognise her)



VI. LOS CAPRICHOS, 8. QUE SE LA LLEVARON (And they carried
her off)



VII. LOS CAPRICHOS, 10. EL AMOR Y LA MUERTE (Love and
Death)



VIII. LOS CAPRICHOS, 13. ESTAN CALIENTES (It burns)



IX. LOS CAPRICHOS, 15. BELLOS CONSEJOS (Good advice)



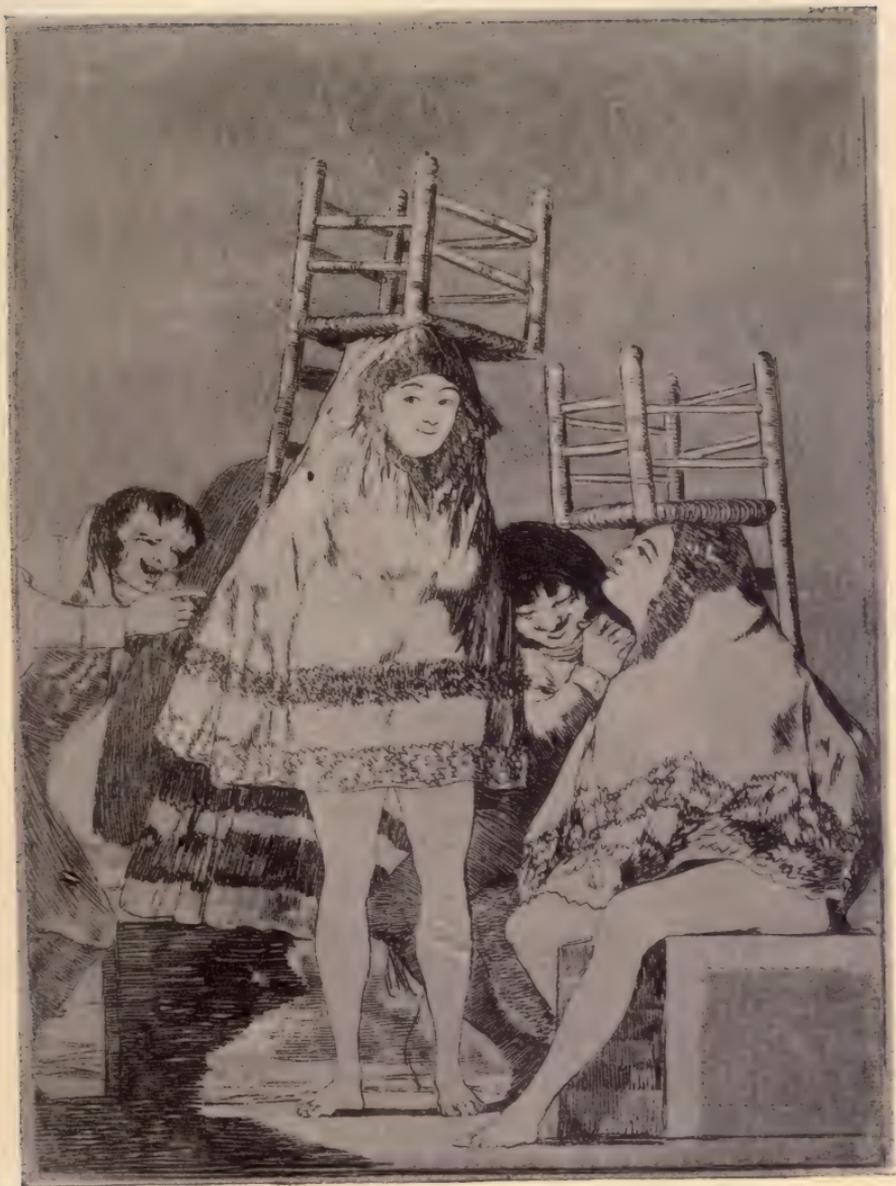
X. LOS CAPRICHOS, 16. DIOS LA PERDONE: Y ERA SU
MADRE (God forgive her: it was her own mother)



XI. LOS CAPRICHOS, 20. YA VAN DESPLUMADOS (There they go,
all plucked)



XII. LOS CAPRICHOS, 26. YA TIENEN ASIEN TO (At last they have
found a place)



XIII. LOS CAPRICHOS, 28. CHITON ! (Mum's the word !)



XIV. LOS CAPRICHOS, 29. ESTO SI QUE ES LEER (That's what
one calls reading)



XV. LOS PROVERBIOS, 30. PORQUE ESCONDERLOS ? (Why try
to hide them ?)



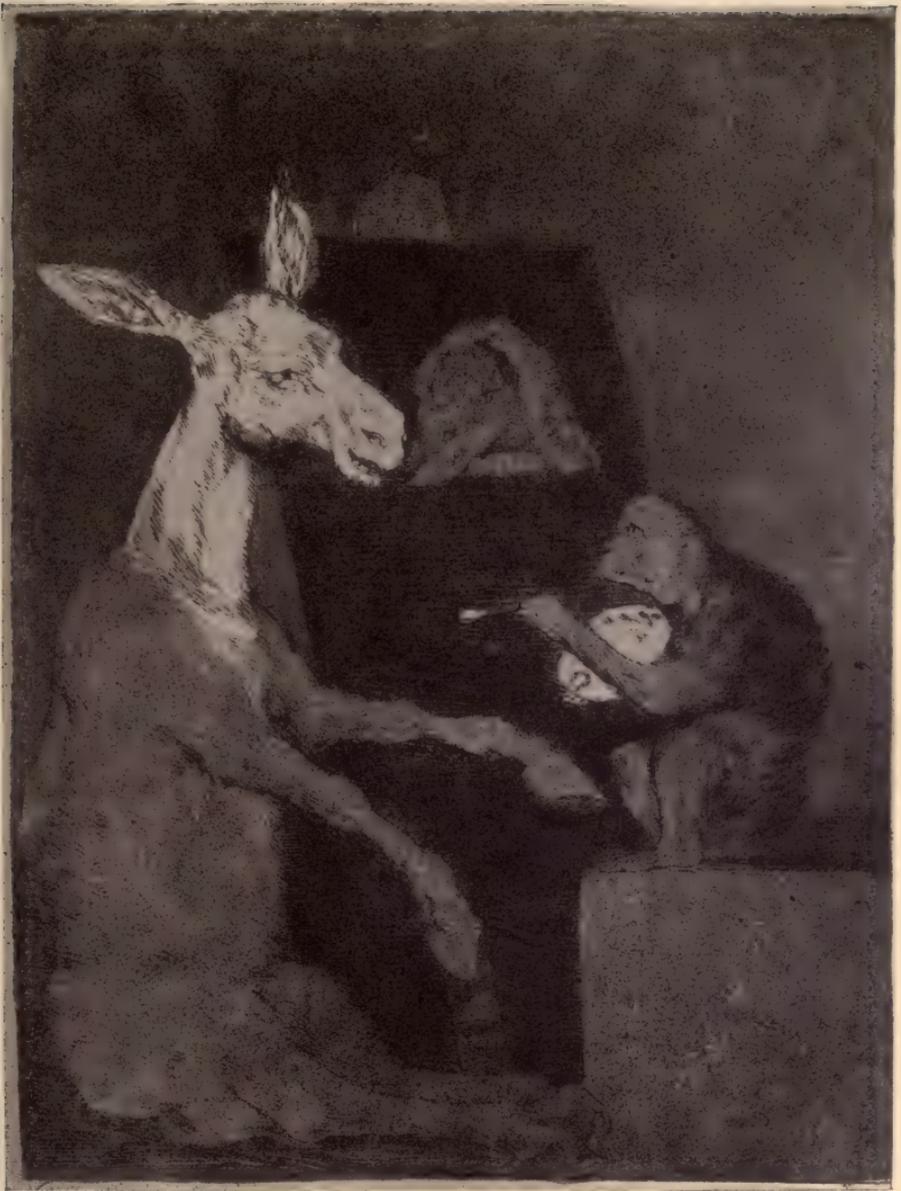
XVI. LOS CAPRICHOS, 32. POR QUE FUE SENSIBLE (Because she
was sensitive)



XVII. LOS CAPRICHOS, 38. BRABISIMO! (Bravo!)



XVIII. LOS CAPRICHOS, 41. NI MAS NI MENOS (Neither more
nor less)



XIX. LOS CAPRICHOS, 53. QUE PICO DE ORO! (What golden
oratory!)



XX. LOS CAPRICHOS, 55. HASTA LA MUERTE (Till death)



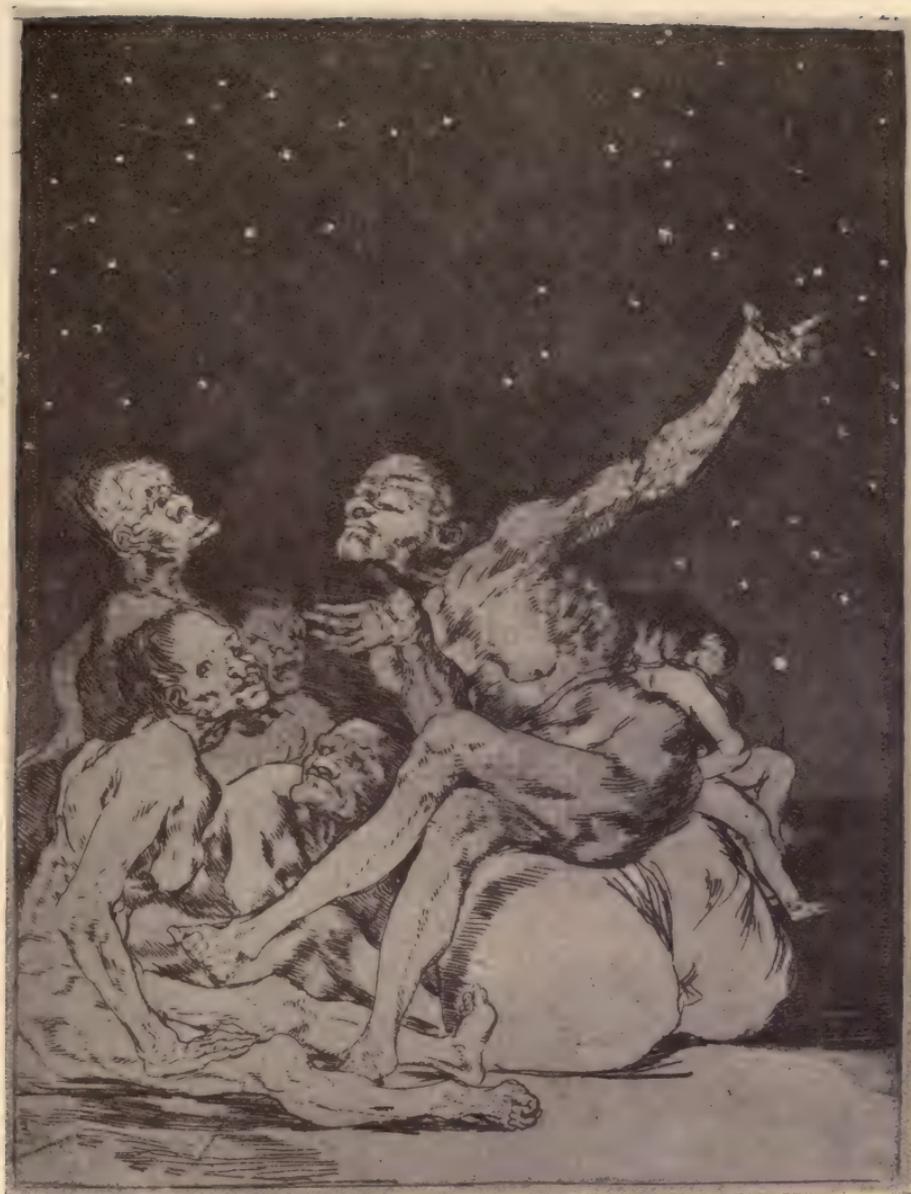
XXI. LOS CAPRICHOS, 61. VOLAVERUNT (They have taken to
wing)



XXII. LOS CAPRICHOS, 68. LINDA MAESTRA ! (Pretty mistress !)



XXIII. LOS CAPRICHOS, 71. SI AMANECE; NOS VAMOS (If
the day dawns, we go)



XXIV. LOS CAPRICHOS, 72. NO TE ESCARPERAS (You will not
escape)



XXV. LOS CAPRICHOS, 79. NADIE NOS HA VISTO (Nobody has
seen us).



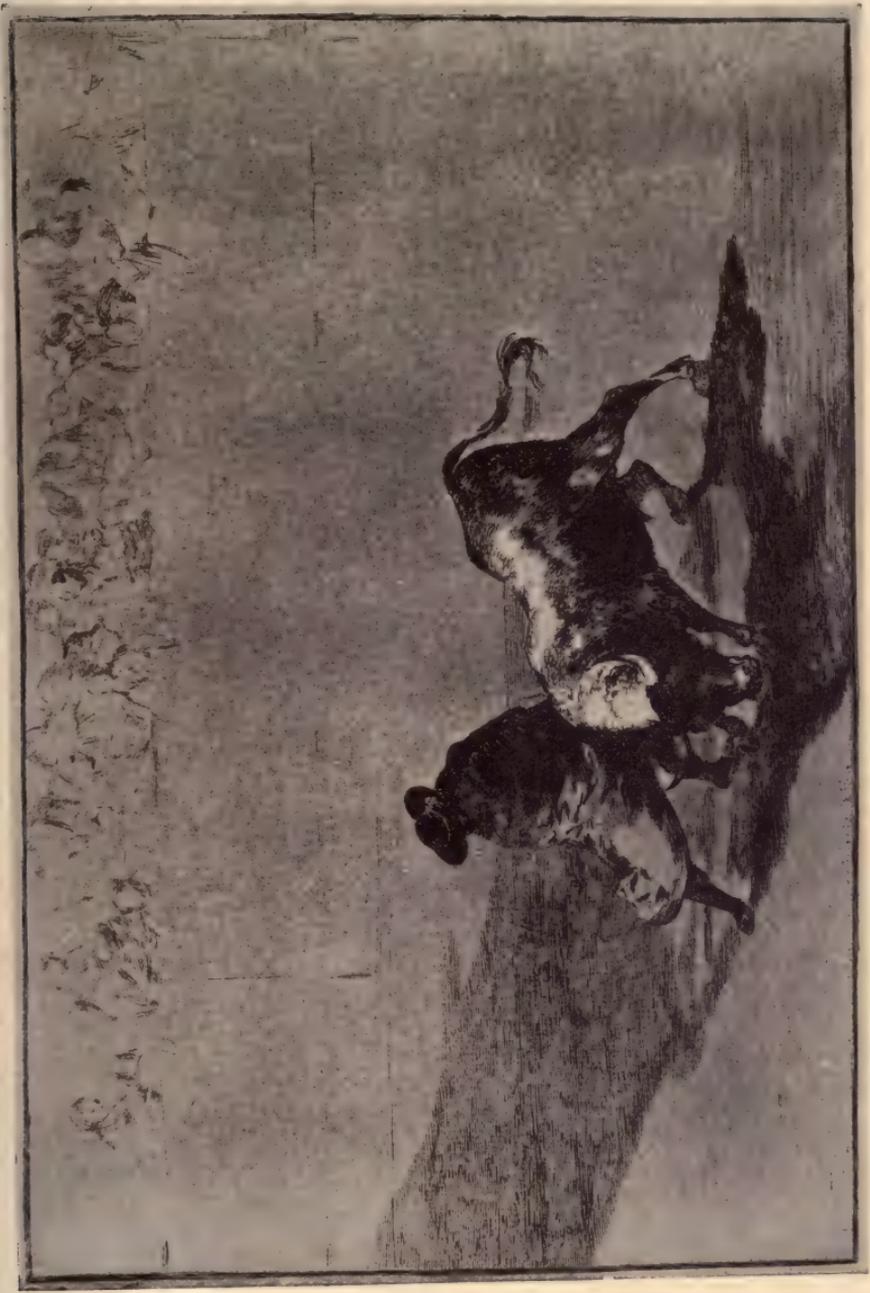
XXVI. LOS CAPRICHOS, 80. YA ES HORA (Now it is time)



XXVII. LA TAUROMÁQUIA. THE POPULACE CUTTING THE
BULL'S HAMSTRINGS WITH LANCES AND OTHER
WEAPONS. H., L. 94



XXVIII. LA TAUROMÁQUIA. THE CLEVER STUDENT FROM
FALCES, WRAPPED IN HIS MANTLE, PLAYS WITH
THE BULL. H., L. 96



XXIX. LA TAUROMÁQUIA. THE FAMOUS MARTINCHO
THROWS A BULL IN THE CIRCUS AT MADRID.
H., l. 98

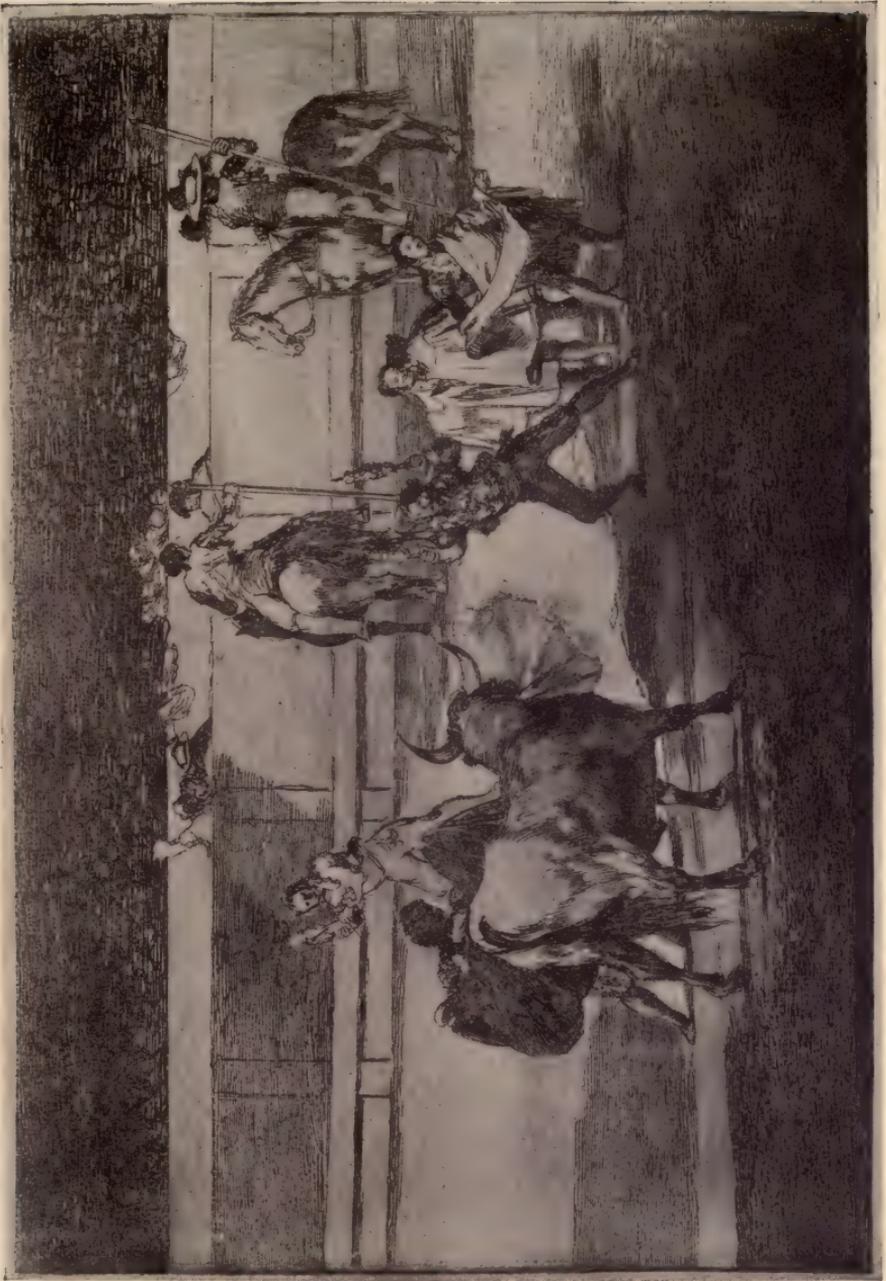


XXX. LA TAUROMÁQUIA. MARTINCHO'S AUDACIOUS ACT
IN THE CIRCUS AT SARAGOSSA. H., L. 100



XXXI. LA TAUROMÁQUIA. THE AGILITY AND DARING OF
JUANITO APINANI IN THE CIRCUS AT MADRID.
H., L. 102





XXXIII. I.A TAUROMÁQUIA. TWO GROUPS OF PICADORS
OVERTHROWN ONE AFTER THE OTHER BY THE
SAME BULL. H., L. 114



XXXIV. LA TAUROMÁQUIA. FIVE BULLS (PLUIE DE TAUREAUX). H., L. 123



XXXV. LOS PROVERBIOS. PUPPETS OF MEN AND A DEAD ASS
THROWN ON A BLANKET BY SIX WOMEN. H., L. 124



XXXVI. LOS PROVERBIOS. SOLDIERS AND THE PHANTOM.
H., L. 125



XXXVII. LOS PROVERBIOS. A COMPANY OF PEOPLE, SEATED
ON THE BRANCH OF A TREE, LISTENING TO AN
ORATOR. H., L. 126





XXXIX. LOS PROVERBIOS. TWO GROUPS OF PEOPLE IN
SACKS. H., L. 131

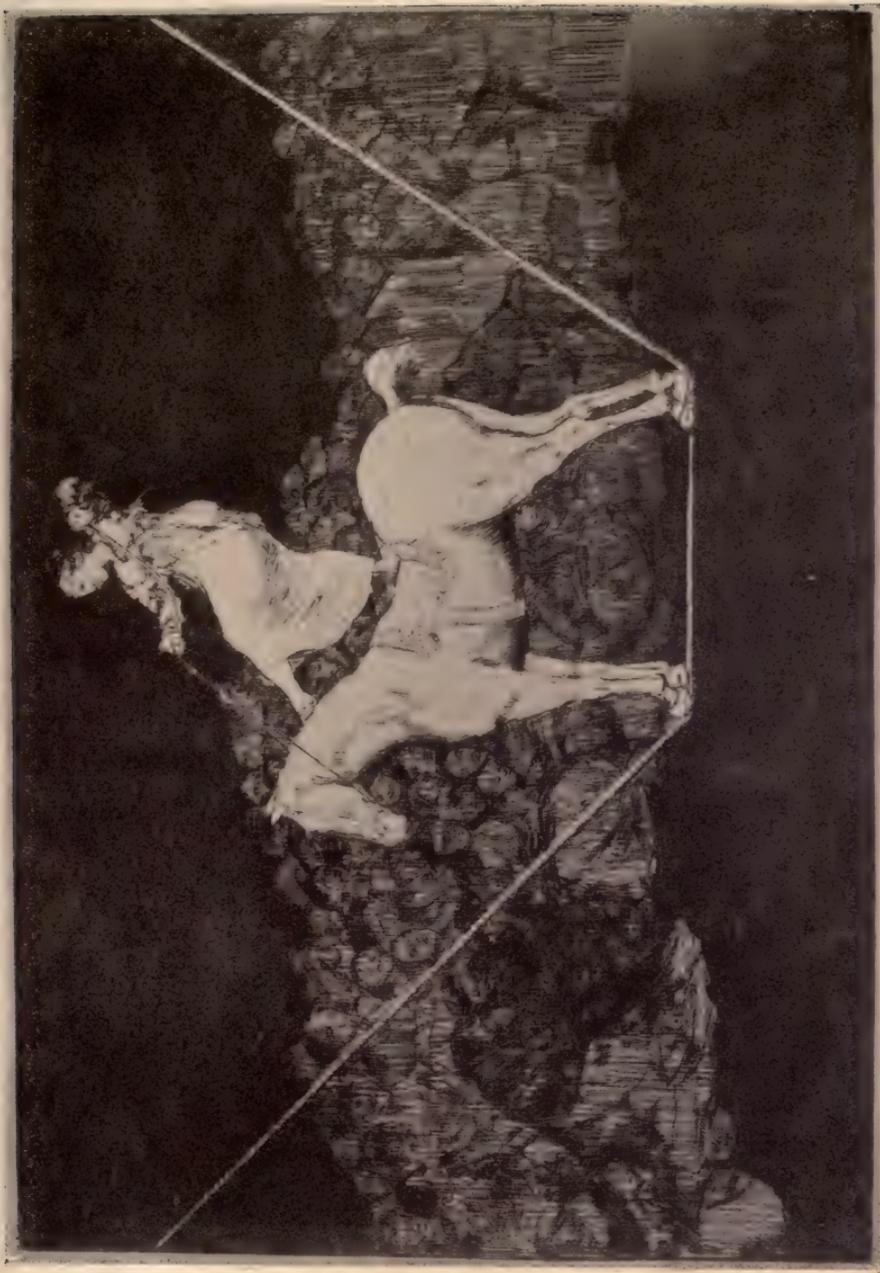


XL. LOS PROVERBIOS. WOMAN CARRIED OFF BY A HORSE.
H., L. 133

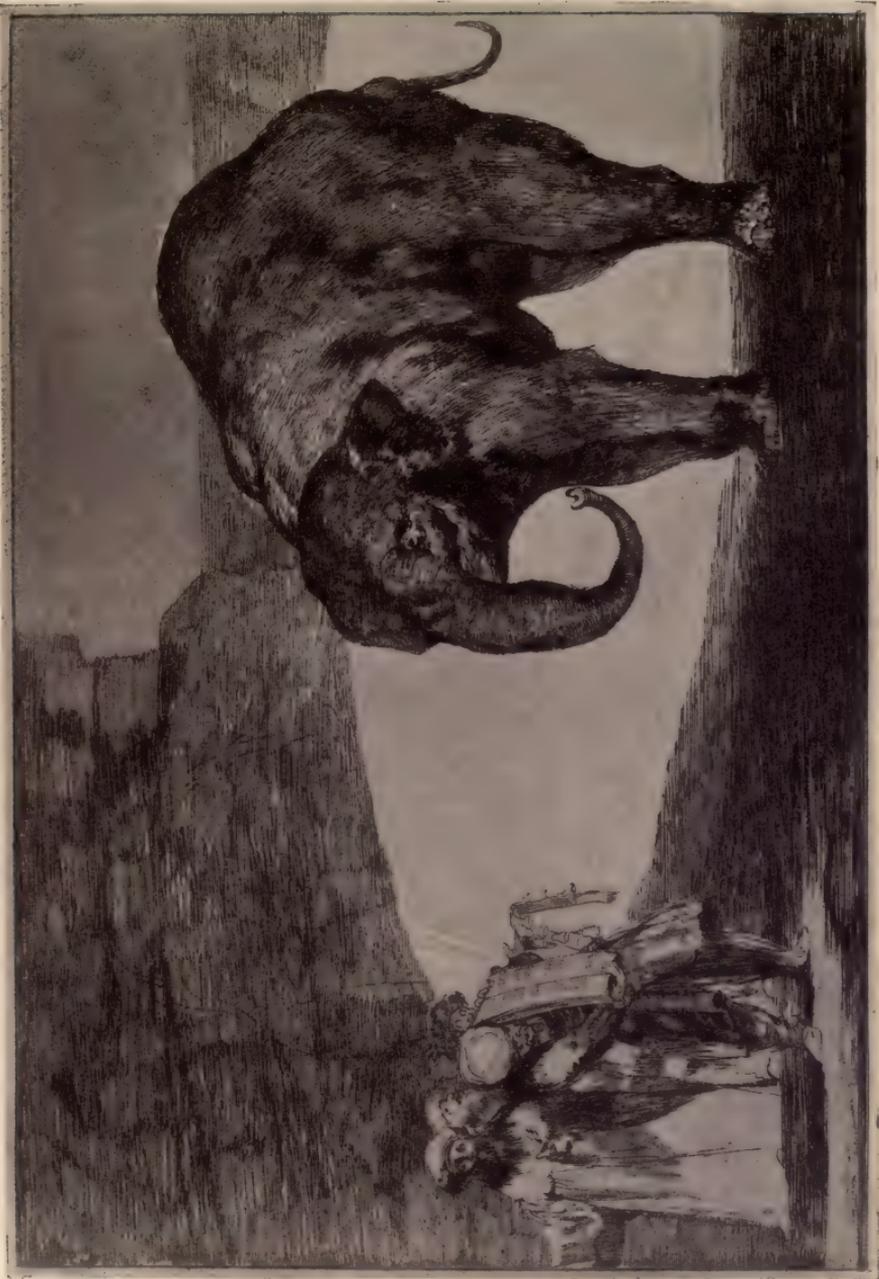








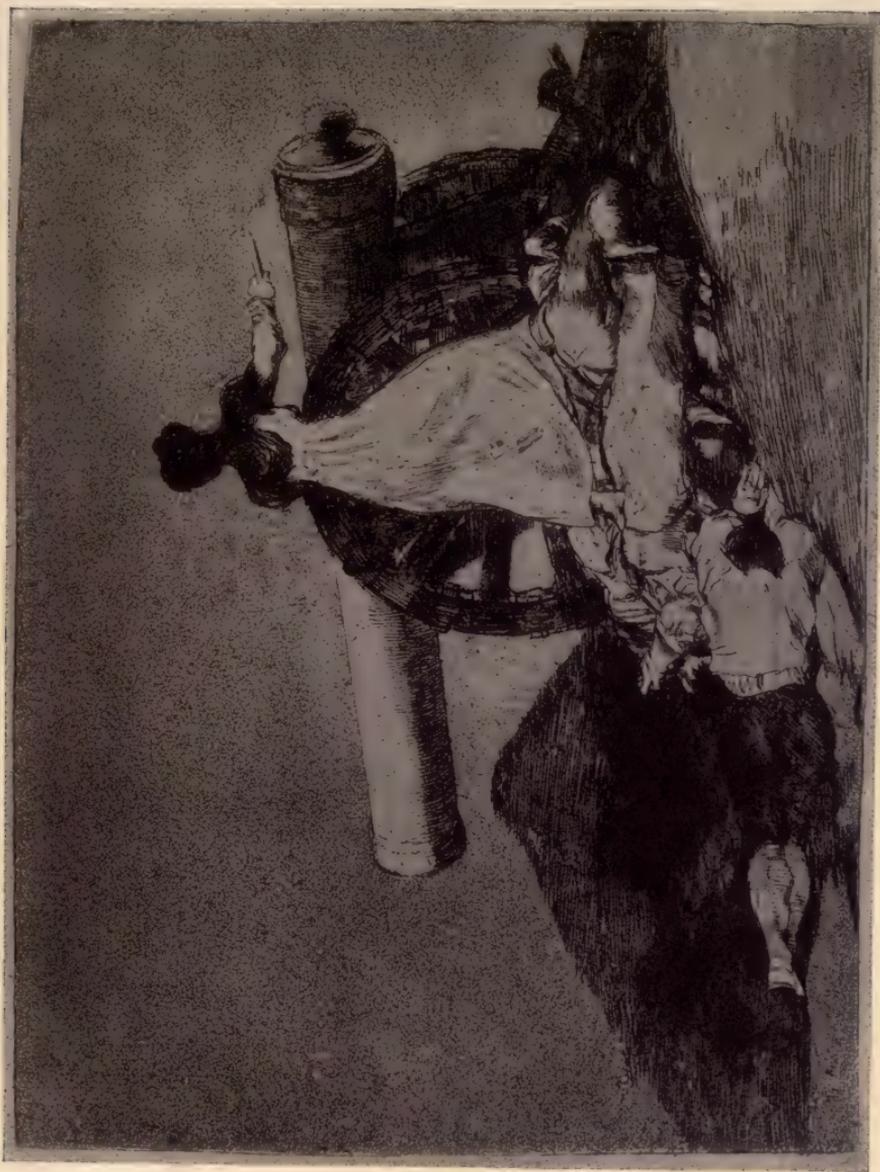
XLIV. LOS PROVERBIOS. OTHER LAWS FOR THE PEOPLE.
H., L. 144



XLV. LOS DESASTRES DE LA GUERRA, 5. Y SON FIERAS
(And they are like wild beasts). H., L. 149



XLVI. LOS DESASTRES DE LA GUERRA, 7. QUE VALOR!
(What courage!). H., L. 151



XLVII. LOS DESASTRES DE LA GUERRA, 8. SIEMPRE SUCEDE
(That always happens). H., L. 152



XLVIII. LOS DESASTRES DE LA GUERRA, 10. TAMPOCO (Nor
thus). H., L. 154



XLIX. LOS DESASTRES DE LA GUERRA, 19. YA NON HAY
TEMPO (No time now). H., L. 163



I. LOS DESASTRES DE LA GUERRA, 50. MADRE INFELIZ
(Unhappy mother). H., L. 194



LI. LOS DESASTRES DE LA GUERRA, 59. DE QUÉ SIRVE UNA
TAZA ? (What good a single cup ?). H., L. 203

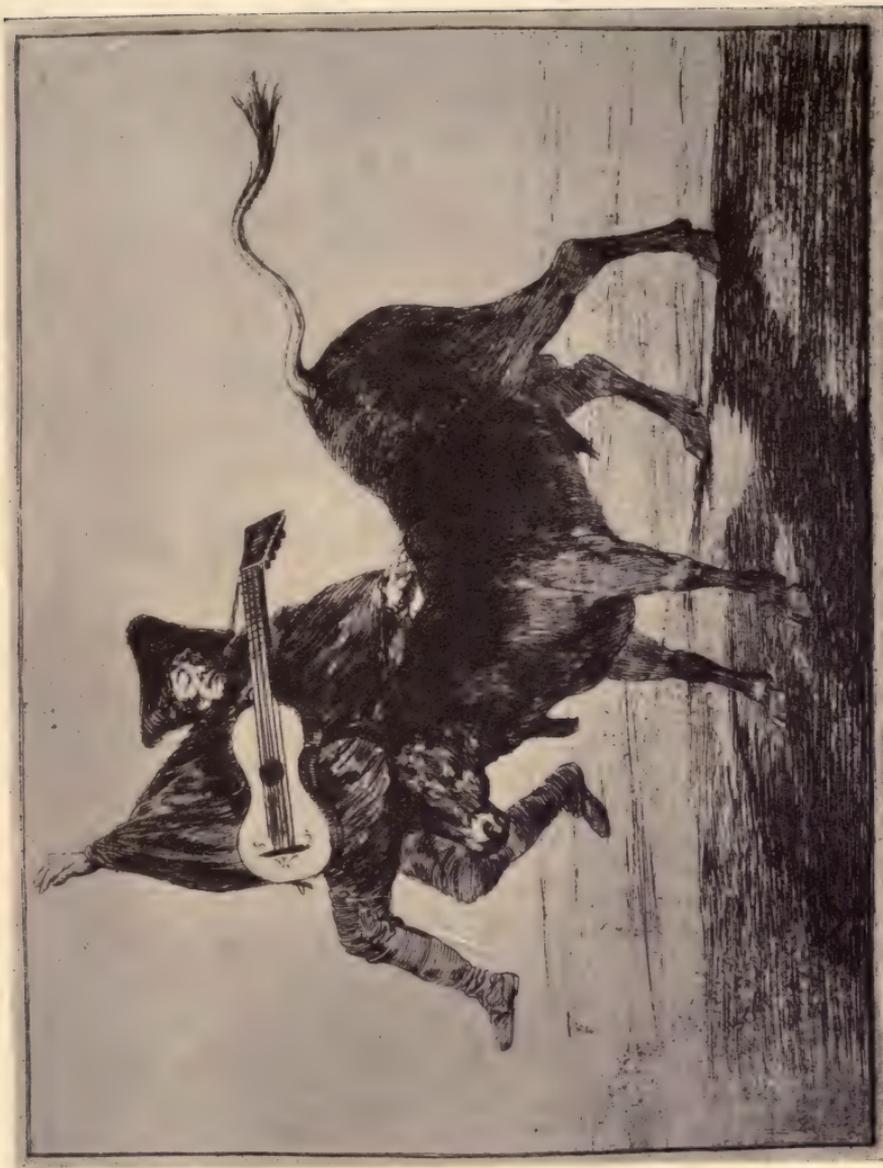
LII. LOS DESASTRES DE LA GUERRA, 71. CONTRA EL BIEN
GENERAL (Against the public good). H., L. 215



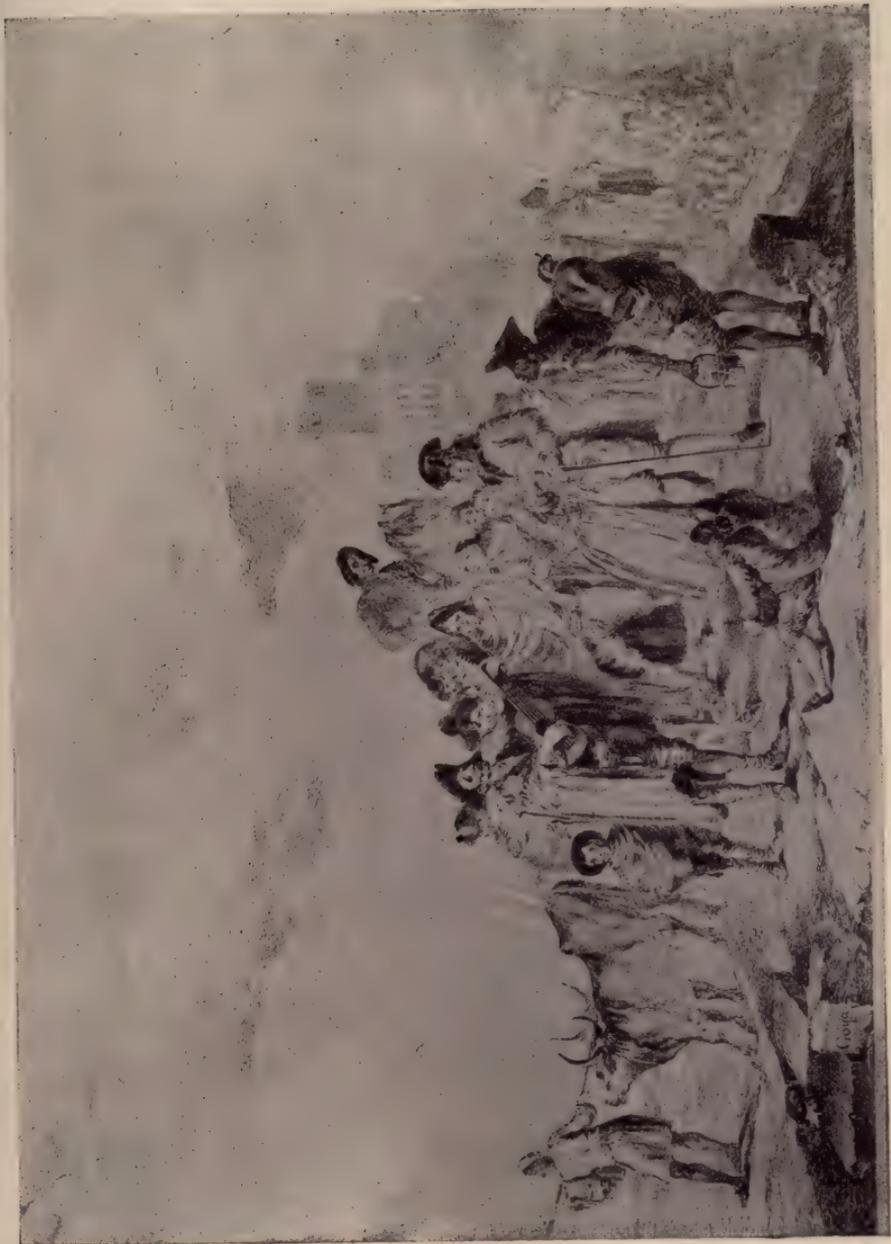
LIII. LOS DESASTRES DE LA GUERRA, 7. QUE SE ROMPE LA
CUERDA (The rope breaks). H., L. 221



LIV. BLIND MAN LIFTED ON THE HORNS OF A BULL. H. 231.
L. 247

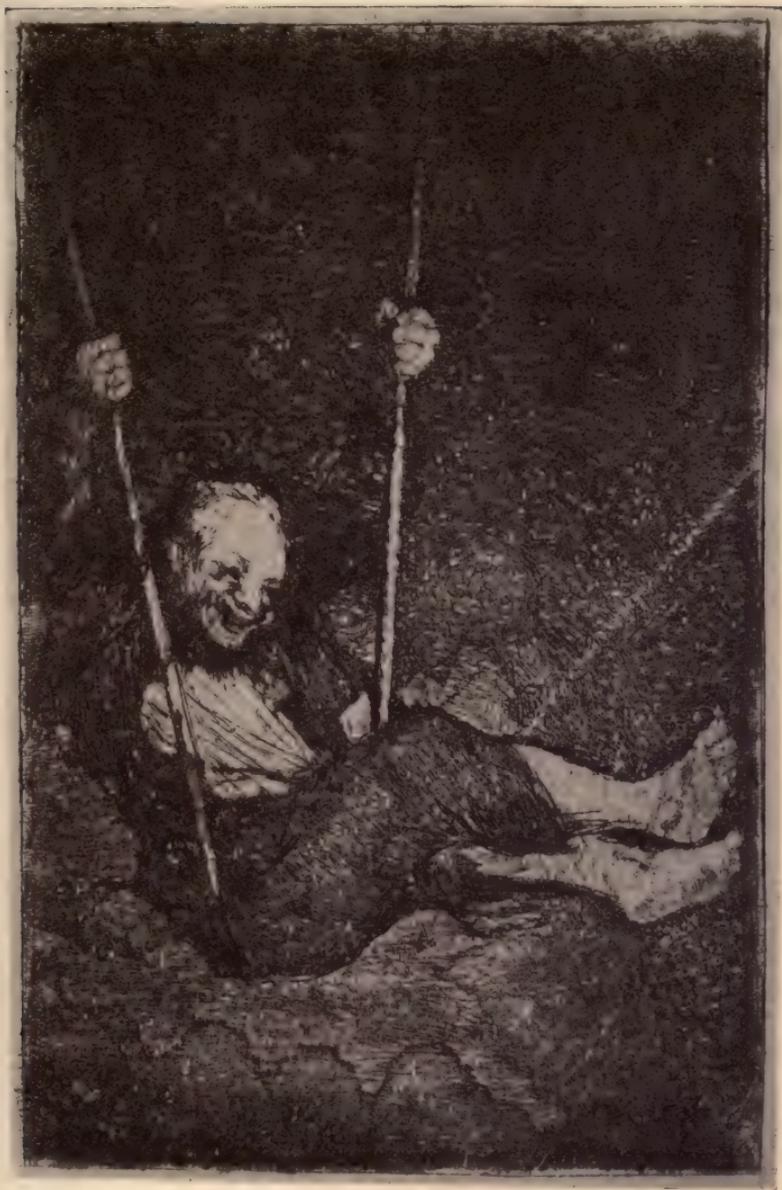


LV. THE BLIND STREET MUSICIAN. H. 232. L. 248





LVII. MAN ON A SWING. H. 234. L. 250



LVIII. LANDSCAPE WITH A WATERFALL. H. 244. L. 260.
MADRID



LIX. LAS MENINAS (VELAZQUEZ PAINTING THE PORTRAIT
OF THE INFANTA MARGARETA MARIA), AFTER
VELAZQUEZ. H. 255. L. 236



LX. THE INFANT DON FERNANDO, AFTER VELAZQUEZ.
H. 257. L. 238



LXI. BARBAROSSA, COURT FOOL TO PHILIP IV, AFTER
VELAZQUEZ. H. 260. L. 241



LXII. THE READING. LITHOGRAPH. H. 270. L. 267



LXIII. THE FAMOUS AMERICAN, MARIANO CEBALLOS. LITHO-
GRAPH. H. 277. L. 272



LXIV. BULL-FIGHT WITH DIVIDED ARENA. LITHOGRAPH.
H. 280. L. 275



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