



Introduction to In the Ring: Goya's La Tauromaquia



3

Of Human Behavior and the Importance of Reflecting upon History by Mike Schuetz

31

Plates from the Exhibition and the Martin Museum Permanent Collection



Unpublished Plates from the Exhibition and the Martin Museum Permanent Collection

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# Introduction

As the newly appointed collections manager of the Martin Museum of Art at Baylor University, my very first assignment was to create a 'Goya exhibition.' I was informed by the director, Allison Chew, that the Martin had the complete series of Goya's *La Tauromaquia* including the additional, seven unpublished plates (which were first released and included in the third edition (3<sup>e</sup>), 1876, Paris. Additionally, there were other prints of Goya in the Martin's collection, but nothing close to a complete representation of the Artist, nor an additional, complete series. Excited at the prospect of creating a permanent collection show, I was convinced to focus on the complete series of *La Tauromaquia*.

Quickly going into the Martin's collections vault, and carefully pulling and examining the Goya prints in a silent and captured moment, I was immediately overcome by the very special privilege I had before me. Most of the prints were still loose- not mounted nor matted, as commonly seen when perusing through collection flat file drawers. Furthermore, none of the prints were held within the barriers of frames, again a common and widely accepted way to present works for view on exhibition. The prints were fine impressions, all pulled on ivory/crème-colored, laid paper, and all with the same 'Arches' watermark- confirmation of the prints originating from an authentic, seventh edition (7<sup>e</sup>). Currently, most all the prints are in good condition and stable, although many bear evidence of mat-burns, foxing, and other minor imperfections. As a museum professional, I see these things as unfortunate, however, albeit uniquely essential to telling another kind of story- one that bears the mark of time. Undoubtedly, the primary goals of a museum professional are to protect and preserve esteemed works of art. Furthermore, when exhibiting works of art for public display, several additional factors must be considered, and subsequent precautions taken in order to protect from and minimize the risk factors. However, as an object passes through time and circumstance, and becomes subject to

conditions of place and physical handling, something unique happens as 'the story of the object' becomes more expansive. Its present stop (here and now) in time, openly displays the excellence of the works, along with its vulnerability and perseverance.

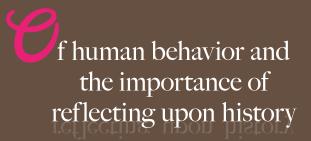
With this said, how is it possible to capture all of this in a moment- a section of time, to share and display for others to experience? Reflecting upon notions of the Romantic era, I was compelled to create an emphasis on the importance of the individual, or in this case the individuality of the Goya prints- as objects, and their daringness, brilliance, and allure. As a sentimental, romantic, punk-rock rule breaker, with a flair for disciplined craft, I was left with conviction to tell a story and that I should follow ideals rather than imposed conventions and rules. The results are an improved visitor experience through the act of slow and careful looking, and introspectively, to see the prints from the unique viewpoint of a collections manager who, when designing and fabricating materials for a show, is always seeking out innovative ways to expand the language and methods of museum exhibition display.

I would like to extend gratitude to the Martin's director, Allison Chew and of course the entire Martin staff including Krista Latendresse, Creative Lead; Elisa Crowder, Education Coordinator; Kayla Godinez, Gallery & Museum Attendant; and the Martin's student staff, Melissa Liesch and Cambelle Starnes. Additionally, I would like to give thanks to Heidi Hornik-Parsons, Professor and Chair of Art & Art History, and the entire faculty and staff of the Department of Art & Art History.

In closing, I would like to extend a special gratitude and thank you to the donors, Dr. and Mrs. Robert S. Sparkman, whose generous gift of the *La Tauromaquia* print series in 1976, made this project possible.

#### 5

Vagueness was a virtue in many periods in European artparticularly when the Inquisition was breathing down your neck.<sup>1</sup>



by Mike Schuetz Collections Manager, Martin Museum of Art Francisco Goya's *La Tauromaquia* is a cloaked, slyly satirical statement nested within the quest for survival, identity, culture, and ethics. Unlike many interpretations of *Tauromaquia* that describe this series as a chronological evolution of what became known as contemporary bullfighting, Goya inventively and creatively embraces tauromaquia as a multicultural development, with a belief that the Moorish past is integral rather than alien to the Spanish national identity, shaping a history of the bullfight from the wild hunt to the ritual and the ceremonious.<sup>2</sup> Completed in 1816, and advertised for sale twice in the Madrid newspapers, *Tauromaquia* was described as:

> A collection of prints **invented** and etched by Don Francisco Goya, painter to the king, in which are represented various maneuvers with bulls, and events which have occurred **in connection with these performances in our bullrings**; the set of prints **gives an idea** of the origins, development, and present state of these bullfights in Spain, which **are apparent even without an explanation**, simply from looking at the prints.<sup>3</sup>

<sup>&</sup>lt;sup>1</sup> Schwendener, Martha, "Goya's Etchings From a Past Full of Horrors," *The New York Times*, October 29, 2011, <u>https://www.nytimes.com/2011/10/30/nyregion/goyas-etchings-of-a-dark-and-complicated-past.html</u>, a version of this article appeared in print on October 30, 2011, section LI, 10, of the New York edition with the headline, "Goya's Dark Etchings From a Past Full of Horrors.". (September 20, 2022)

<sup>&</sup>lt;sup>2</sup> Schulz, Andrew. "Moors and the Bullfight: History and National Identity in Goya's 'Tauromaquia." *The Art Bulletin* 90, no. 2 (2008): 213. http://www.jstor.org/stable/20619602.

<sup>&</sup>lt;sup>3</sup> Advertisement in the *Gáceta de Madrid*, Tuesday, December 31, 1816, 1430, trans. Tomás Harris, *Goya: Engravings and Lithographs*, 2 vols. (Oxford: Bruno Cassirer, 1964), vol. 2, 449. The first advertisement was published in the *Diario de Madrid* on October 28. The advertisements go on to state that the prints could be purchased at a print shop on the Calle Mayor and list the price as ten reales per print or 300 reales for the complete set of thirty-three images; as cited in Schulz, Andrew. "Moors and the Bullfight: History and National Identity in Goya's 'Tauromaquia." *The Art Bulletin* 90, no. 2 (2008): 195–217. http://www.jstor.org/stable/20619602.

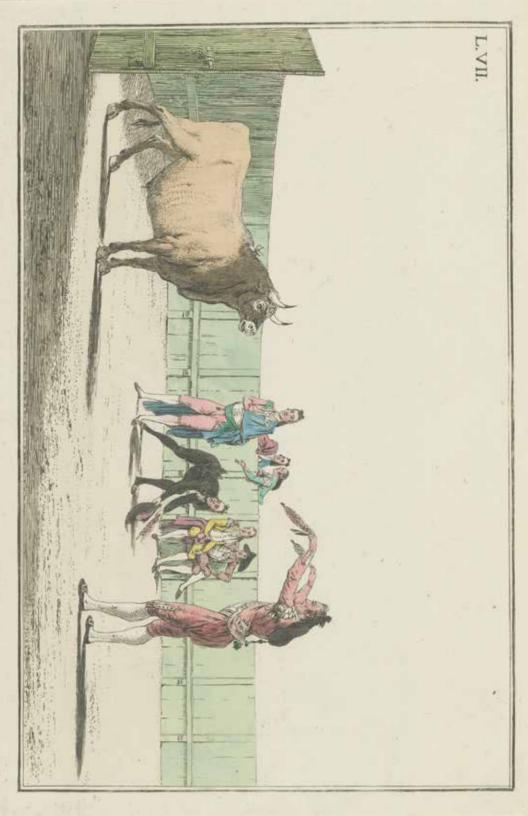
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It should be noted that at this time Spain was just off the heels of their victory over France in the Peninsular War, and national identity, through hard-fought independence, was at an all-time high. Bullfighting, while having gone through a wave of criticism in the late 18th c. and early 19th c., was fully reinstated in 1814, and was experiencing a rejuvenated wave of popularity throughout the following years.<sup>4</sup>

While bullfighting had been largely controlled and practiced by the upper classes, the golden age of tauromaquia gave rise to, in part, by practitioners from the lower classes, who emerged to the top with given natural and untrained talents. True grit and bravura were displayed by matadors with maneuvers like fighting on foot with direct hand-to-bull contact and riding the bulls- likely the result of environment and upbringing as opposed to formalized conditioning and training. These factors helped to catapult bullfighting into a popular spectacle with appeal, for the people and by the people.

Prints depicting the bullfight were extremely popular, however the popularized pictorial display was akin to the likes of *Colección de las principales suertes de una corrida de toros (Collection of the Principal Maneuvers in a Bullfight)*, done between 1787 and 1790 by Antonio Carnicero (1748- 1814).

<sup>&</sup>lt;sup>4</sup> It is essential to note the decline and criticism of bullfighting was not due to debate over animal cruelty but rather a class distinction as the cultivation and practice of bullfighting was popularized by the lower classes, as it moved into the public plazas. Criticism from the upper classes, including nobility, was seen as strategic retreat to secure a critical role and ownership over the popularity of bullfighting, including landownership, horses, and bulls- particularly retaining the "status and prestige of the upper class by enabling its control of the bloodlines of the *toro bravo* (the bull selectively bred for the *corrida*)", Mitchell, Timothy, *Blood Sport: A Social History of Spanish Bullfighting*, (Philadelphia: University of Pennsylvania Press, 1991), as transcribed and cited in Thompson, Kirrilly, "Narratives of Tradition: The Invention of Mounted Bullfighting as 'the Newest but Also the Oldest." *Social Science History* 34, no. 4 (2010): 523–61. http://www.jstor.org/stable/40927627.



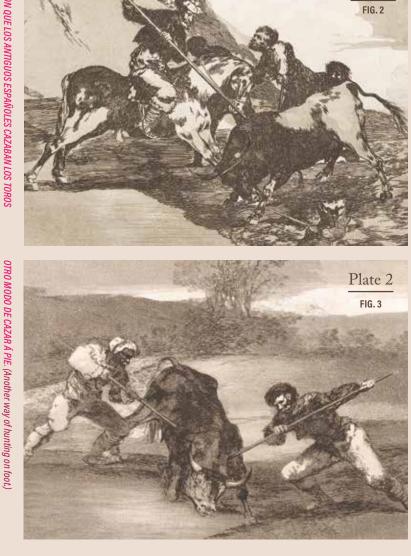
Antonio Carnicero (1748-1814). Plate VII from the Colección de las principales suertes de una corrida de toros (Collection of the Main Actions in a Bullfight), 1790 Image courtesy of the Yale University Art Gallery

Tis no surprise that Carnicero's idealized and stoic bullfighting images reflected the order of the upper classes with its highly stylized, cardboard-puppet, Rococo-staged elegance (FIG.1). Alternatively, Goya's *Tauromaquia* favored rough, scraggly, gap-toothed, and gristly faced characters, and on more than one occasion, falling inauspiciously to the fate of getting the bull by the horns.

#### FIG.1

The earliest plates in Goya's series depict ancient Iberians on horseback hunting bulls, likely out of necessity and protection, and most notably in a rugged landscape setting, as seen in the series opening plates 1 and 2 (FIG.2, 3).

MODO CON QUE LOS ANTIGUOS ESPANOLES CAZABAN LOS TOROS A CABALLO EN EL CAMPO. (The way in which the ancient Spaniards hunted bulls on horse-back in the open country.)



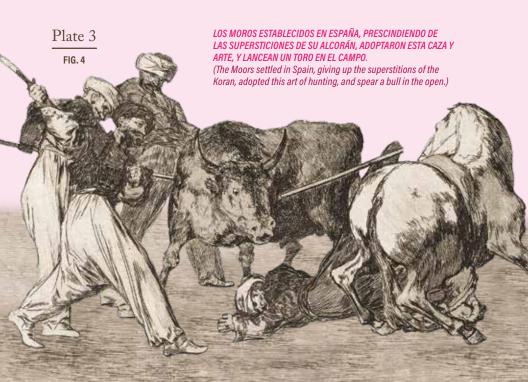
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Plate 1

### By plate 3 (FIG. 4), the series makes a distinctive shift:

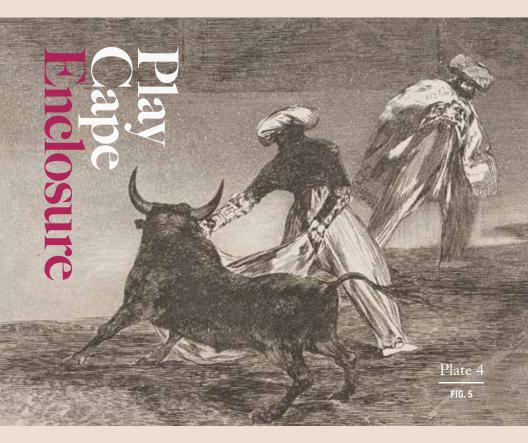
Los Moros establecidos en España, prescindieno de las supersticiones de su Alcorán, adoptaron esta caz y arte, y lancean un toto en el campo (The Moors, Settled in Spain, Giving up the Superstitions of the Koran, Adopted This Art of Hunting and Spear a Bull in the Open).

The Moors circling around a bull, One trampled underfoot. Bull, with spear through its frontside, and a subject fate to the swift sword. Place is ambiguous, Only cast shadows locking figures to the earth-The landscape is now arena, the hunt has become ritual.



The title of this plate undoubtedly suggests the Moors have adopted cultural practices outside their own traditional beliefs- the killing of animals, beyond the need for essential food and/or protection. The 'art of hunting' suggests the act is ritualistic, specifically with the use of the word 'art,' conveying the act is not for human necessity and provisions, but rather for elevated sport and to be viewed.

Moving along to plate 4, *Capean otro encerrado (They Play Another with the Cape in an Enclosure)*, (FIG. 5) we now enter a ritual ceremony:

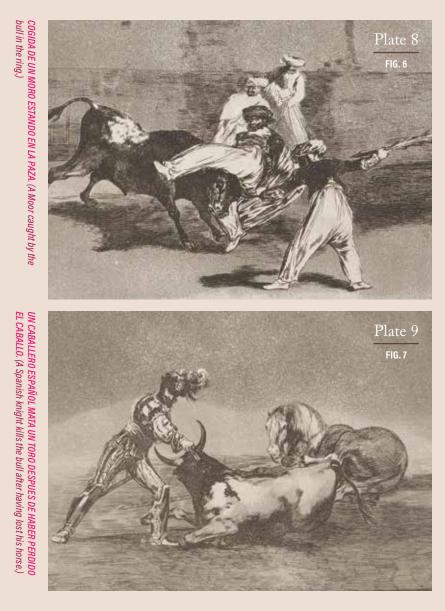


CAPEAN OTRO ENCERRADO. (They play another with the cape in an enclosure.)

In this image we have the Moors at play, albeit dangerous business, taunting the bull with a cape (suggesting the first use of the cape, according to Goya's series), while one figure stands guard, and the other exaltedly distracts the bull. Furthermore, in the background there is evidence of an enclosure, with the faint suggestion of figures, more specifically spectators, at the upper-far right corner. Here we have our first proof of tauromaquia as a spectator sport, with choreographed actors upon a stage, or in this case, an arena. Continuing through Goya's series, plate 5 through 8 continue to show the Moors and the earliest developments of contemporary bullfighting; and not until plate 8 do we witness both the acrobatics and inherent danger enveloped within the sport, as we see the Moor frozen in a moment of being 'headed' and thrown by the bull. The startled glare in the eyes of the figure reinforce the intensity of the moment and provoke us to imagine the daring and athletic maneuver the Moor must follow up with for the sake of selfpreservation (FIG. 6).

Plate 9, Un caballero español mata un toro después de haber perdido el caballo (A Spanish knight kills a bull after having lost his horse), takes a peculiar turn in the progression of Goya's series (FIG.7).

We move from the string of images showing the Moors and their elevated development of bullfighting to spectator sport, into witnessing a Spanish knight boldly standing over a sunken bull, thrusting a short blade into the back of the bull's head. As the title suggests, his horse has been wounded so we assume the seemingly heroic deed of the knight is in reaction to the fallen horse.



Interestingly, what appears to be a spear lying on the ground, is subtly visible between the bull and the knight's left knee. While there is no evidence of arena nor spectator, the surrounding action is echoed by a dome of light from behind the knight's head, falling downward onto the ground, and additionally, another dome of light around where the horse lay. This image speaks loudly of human behavior, and the following act of valor. We presume the knight, after taken down from his horse, gallantly acts to defend their honor with a dangerous and close combat retaliation, presumably leading to the bull's demise.

When in the ring, whether by choice or by force, one must compete, to battle, and the goal is orchestrated survival. In a tenuously controlled environment like the bullring, the bull rarely wins, at least in traditional, Spanish-style bullfighting. Bullfighting is steeped in culture, tradition, and at times throughout history, has been both necessary as a means of hunting and protection, and at other times wildly popular as a spectator sport. Much like our modern-day boxing and UFC fights (albeit the exception of certain death), both sides are trained and skillful like the bull and toreros (matador de toros, picador, and banderilleros), in contemporary bullfighting. Once in the arena, the stage is set, and spectators complete the scene, waiting and watching in anticipation of the ensuing drama. Just like one can never fully predict what will happen inside the ring, Goya's Tauromaquia series was never intended to be a documentary, although it remains incredibly insightful and thought provoking. While Carnicero's tauromaquia is idealized and sugar-coated, chock-full of stiff, contrived action, decorated with frosting-like details, Goya's series remains thoroughly gritty and made from the dirt of the earth. His tauromaquia brilliantly acknowledges the art of the bullfight and its progression and

evolution, while infusing a contemporary and visionary amalgam on the ideas of human nature, old tradition, culture, religion, and battle.

At the time Goya worked on and released his series of prints, there were several practical factors in motion. Spain was experiencing a high level of national pride and identity, bullfighting was reinstated and subsequently extremely popular, followed by the reality that Goya had been suffering from a shortage of supplies and materials- an effect of the war with France. Furthermore, making and selling prints were ways to capitalize on earnings by making multiple editions that were more easily accessible and allowed for broad distribution.

However, what remained unchanged was Goya's determined investigation for a different kind of truth and reality. There is little evidence of protagonist vs. antagonist in these images, and no moral obligations to take sides, except for one's own scruples. Herein lies the masterful beauty of the images in Goya's *Tauromaquia*- they are as real as they need to be.<sup>5</sup> Without a hardline case history of bullfighting, Goya was in some ways left to his own devices.<sup>6</sup> In such matters, he may have benefited from being intentionally vague and ambiguous in some regards to the characteristic descriptions of the figures in

<sup>&</sup>lt;sup>5</sup> Glendinning, Nigel. "A New View of Goya's Tauromaquia." *Journal of the Warburg and Courtauld Institutes* 24, no. 1/2 (1961): 122. https://doi.org/10.2307/750777.

<sup>&</sup>lt;sup>6</sup> Schulz, Andrew. "Moors and the Bullfight: History and National Identity in Goya's 'Tauromaquia." The Art Bulletin 90, no. 2 (2008): 206. http://www.jstor.org/stable/20619602.

## *La Tauromaquia*, and in addition to the chosen order of the plates, as expressed by Glendinning

Yet it is hardly good critical method to treat what seem to be lapses on the part of the artist in a cavalier manner before it is certain that they do not, in fact, form an integral part of the work and contribute to its meaning. Goya was perfectly capable of accuracy when he wished...and there is no reason to suppose that, given his interest in bullfighting, he could not have acquired the necessary historical information had it been his purpose to communicate it.<sup>7</sup>

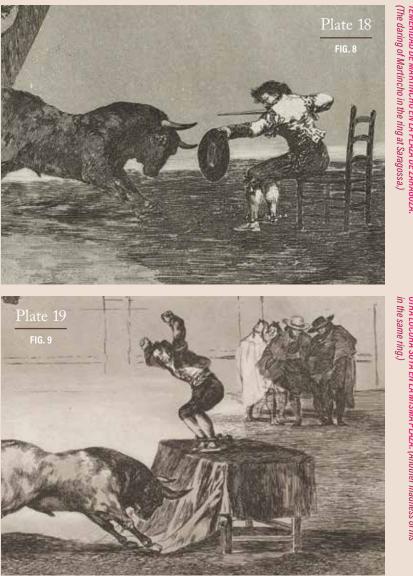
### In support of Goya's intentions, he goes on to state

Indeed, Goya's failure to keep a chronological order on several occasions and his apparent lack of concern for accuracy of detail, might be taken to imply that it was not his intention to be documentary. Obviously, before further conclusions can be reached we should ask whether the departures from chronological order and historical accuracy might not in themselves formed part of the artist's aim.<sup>8</sup>

<sup>&</sup>lt;sup>7</sup> Glendinning, "A New View of Goya's Tauromaquia," 121.

Viewing the prints, we are invited to participate in the scenes, to witness the action, uninterrupted as though we are in the ring like the toreros, or in the crowds as spectator. We are not forced to choose sides nor to take judgement. The events depicted are dramatic and impactful, and as viewers we move swiftly with Goya's gestural and painterly actions, as opposed to being bogged down with gross, graphic detail. Many images within this series offer space to pause and reflect by what is not depicted. Nonetheless, this print series is not devoid of political statement. To make comparisons between Goya's other print series such as Los caprichos and Los desastres de la guerra are inevitable, considering the timing and political climate at the time. A sense of national identity was imperative, perhaps more crucial than ever for both the state of Spain and Goya. Like battle, the bullring is not much different. However, with bullfighting, it is more like a ballet of death. Even as Goya takes us through the rocky slopes of Iberia while hunting wild bulls, through the development of the hunt from means of survival into ritualized practice and then ceremony, we can witness the delicate orchestration of taming and taunting bulls, tricks, dicey maneuvers, and the gimmicky, crowd-pleasing stunts of Martincho as seen in plates 18 and 19 (FIG. 8, 9), Temeridad de Martincho en la plaza de Zaragoza (The daring of Martincho in the ring at Saragossa), and Otra locura suya en la misma plaza (Another madness of his in the same ring), respectively.

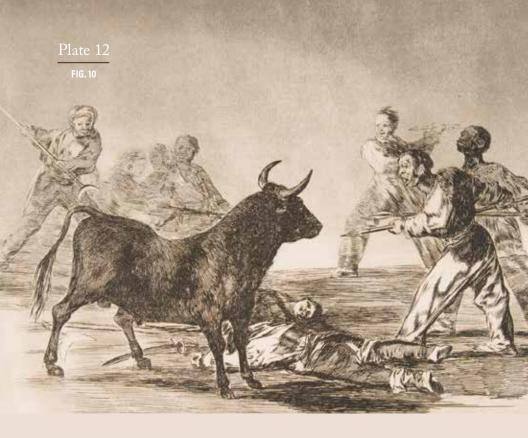
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TEMERIDAD DE MARTINCHO EN LA PLAZA DE ZARAGOZA. (The daring of Martincho in the ring at Saragossa.)

OTRA LOCURA SUYA EN LA MISMA PLAZA. (Another madness of his in the same ring.)

Owever, Goya reminds us that along with these acts of rigor and valor come unpredictable disaster, and even death, as seen in plate 12 (FIG. 10), *Desjarrete de la canalla con lanzas, medias-lunas, banderillas y otras armas (The rabble hamstring the bull with lances, sickles, banderillas and other arms).* 



It is revealing that this scene, showing a roughstrewn group of men circling a bull with spears drawn, amongst the two casualties that lie below the bull, nearly silhouetted in the foreground of the image, is placed between the scene of El Cid (plate 11) spearing a bull, and a Spanish knight confronting the bull head-on 'without the help of the chulos' (plate 13), (FIG. 11, 12).

It is not improbable that in this sequencing Goya took liberties to lay out a visual road map of Spain's history (through bullfighting) by alluding to and linking El Cid, a popular Spanish folk hero and national icon- who notably fought for both Christian and Muslim armies during his lifetime; a Spanish knight- perhaps noted as a late order of nobility and representative of the restoration of absolute monarchy under Ferdinand VII; and lastly the uprising of the citizens of Madrid in rebellion of the French occupation in 1808, as symbolically referenced in plate 12.

EL CID CAMPEADOR LANCEANDO OTRO TORO. (The Cid Campeador spearing another bull.)

UN CABALLERO ESPANOL EN PLAZA QUEBRANDO REJOCILLOS SIN AUXILIO DE LOS CHULOS. (A Spanish mounted knight in the ring breaking short spears without the help of assistants.)



25

Now referring to the first paragraph of this essay, more specifically to words set in **bold**, contained within the Madrid newspaper advertisement's announcement for the release of the *Tauromaquia* print series from 1816:

Invented. In connection with these performances set within our bullrings. Gives an idea. Are apparent even without an explanation.

> Perhaps easily unnoticed, these words and phrases are carefully chosen and provide a great deal of insight into the art of ambiguity and the potential for it to have a pronounced effect on how transformative the cumulative sum of the images and their title descriptions have been viewed and translated through time.

One advantage of art history, through investigation and scholarly research, is that it can provide a depth of perspective. A conundrum of hastily looking at the past through the lens of contemporary culture is how easy it can be to attach labels onto the past. While re-examining, and in some cases realigning truths from fiction can prove quite powerful, stimulating, and further enlightening, it is possible to mask the situational reality of what it may have been like to live in said past time.

### 26

Bullfighting is far from popular in many parts of the world- one only needs to do a quick internet search to read about the inhumanity of bullfighting, on behalf of the bull. In support of tradition and culture with ethics in mind, above violence, a form of 'bloodless bullfighting' had been established in the latter half of the 20th c., and still practiced in some countries. Native Texan, Fred Renk built and ran a bloodless bullfighting ring at the Santa Maria Bullring in La Glora, Texas (FIG. 13, 14). Reportedly, no bull was ever harmed nor killed during this time. In fact, Renk stated that most of the retired bulls went on to live an entertained life of chasing after rodeo clowns.9 Bullfighting and bull worship are very much engrained into the art and culture of the world, for better and for worse.

Vagueness can be a virtue but only when one seeks out clarity through curiosity and is willing to peel back the layers and read between the lines. Complete with its carefully and consciously arranged order of plates, the integration of the Moors into the fabric of bullfighting history in Spain, and its freedom of artistic license,

Goya's *Tauromaquia* represents a compression of history, struggle, human nature, culture, and identity, and the means to share to the masses by way of the art of bullfighting.

<sup>&</sup>lt;sup>9</sup> Cabrera, Kristen, "The Last Days of the Santa Maria Bullring", Texas Standard, February 21, 2020, https://www.texasstandard.org/stories/the-last-days-of-the-santa-maria-bullring/. (September 20, 2022)

### FIG. 13

Santa Maria Bullring, La Glora, Texas Image courtesy of KUT News Photographer Jorge Sanhueza-Lyon

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**DON FRED RENK** 

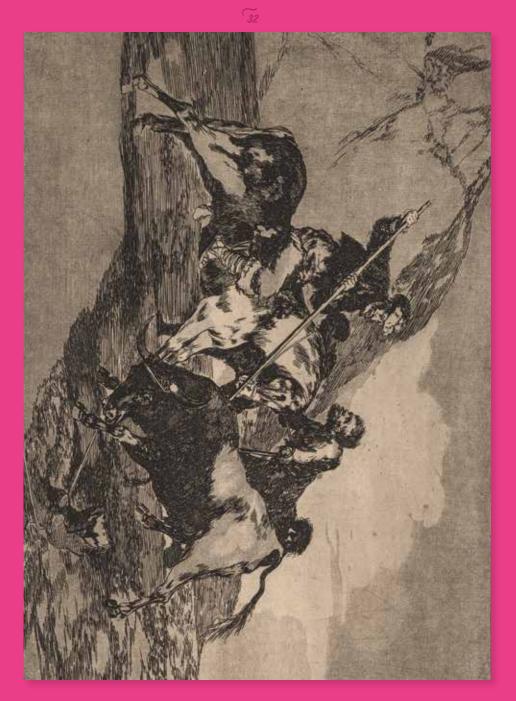
LA GLORIA, TEXAS

13

### FIG. 14

Santa Maria Bullring, La Glora, Texas Image courtesy of KUT News Photographer Jorge Sanhueza-Lyon





MODO CON QUE LOS ANTIGUOS ESPAÑOLES CAZABAN LOS TOROS Á CABALLO EN EL CAMPO. (The way in which the ancient Spaniards hunted bulls on horseback in the open country.) Plate 1 1976.01.025

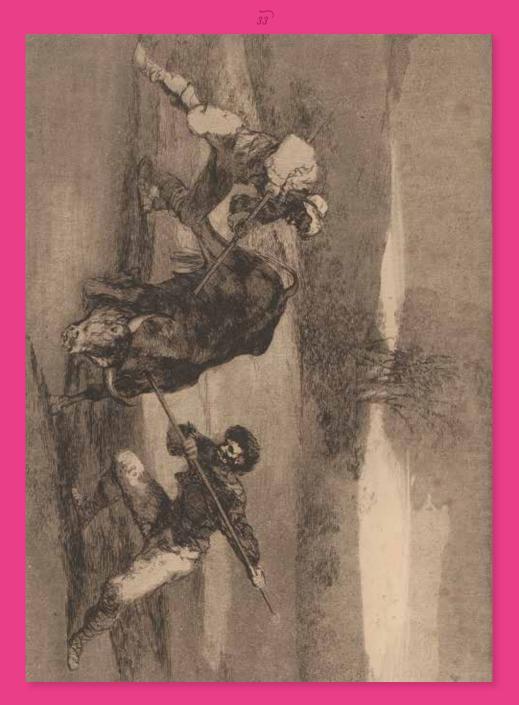


Plate 2 1976.01.026

OTRO MODO DE CAZAR Á PIE. (Another way of hunting on foot.) Martin Museum of Art Permanent Collection



LOS MOROS ESTABLECIDOS EN ESPAÑA, PRESCINDIENDO DE LAS SUPERSTICIONES DE SU ALCORÁN, ADOPTARON ESTA CAZA Y ARTE, Y LANCEAN UN TORO EN EL CAMPO. (The Moors settled in Spain, giving up the superstitions of the Koran, adopted this art of hunting, and spear a bull in the open.) Plate 3



Plate 4

CAPEAN OTRO ENCERRADO. (They play another with the cape in an enclosure.) Martin Museum of Art Permanent Collection

1976.01.029

35



*EL ANIMOSO MORO GAZUL ES EL PRIMERO QUE LANCEÓ TOROS EN REGLA.* (The spirited Moor Gazul is the first to spear bulls according to the rules.) Plate 5

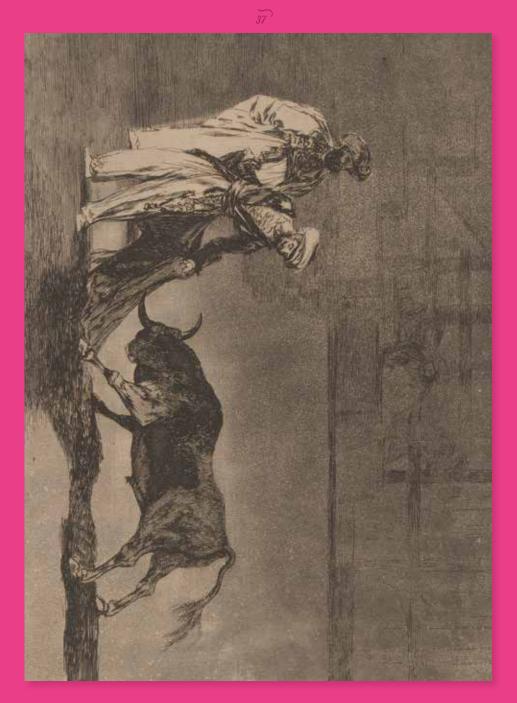
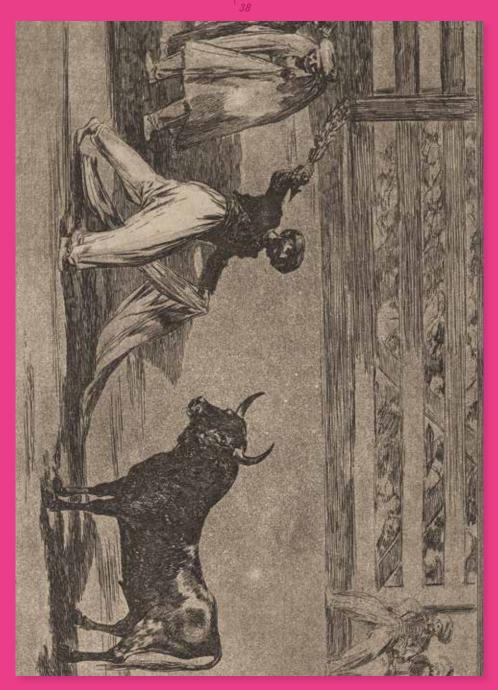


Plate 6

LOS MOROS HACEN OTRO CAPEO EN PLAZA CON SU ALBORNOZ. (The Moors make a different play in the ring calling the bull with their burnous.)



ORIGEN DE LOS ARPONES Ó BANDERILLAS. (Origin of the harpoons or banderillas.)

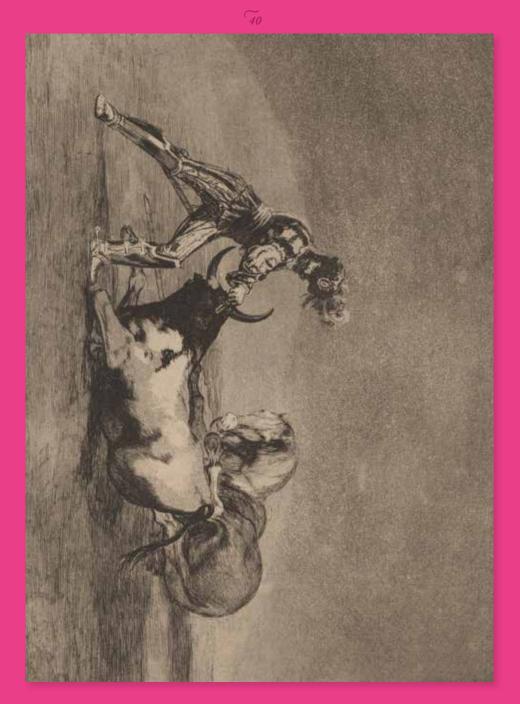
Plate 7 1976.01.033



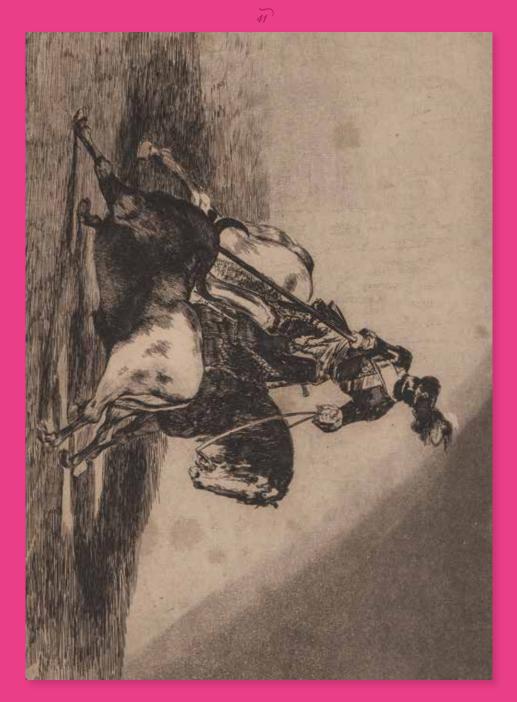
COGIDA DE UN MORO ESTANDO EN LA PAZA. (A Moor caught by the bull in the ring.) Martin Museum of Art Permanent Collection

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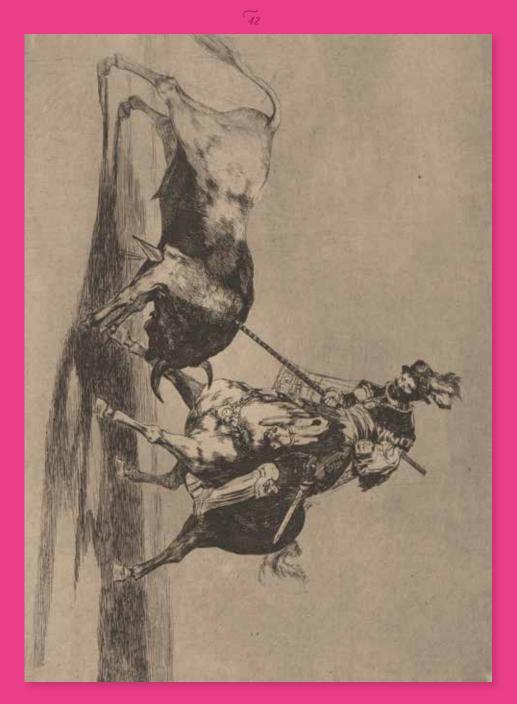
39



UN CABALLERO ESPAÑOL MATA UN TORO DESPUES DE HABER PERDIDO EL CABALLO. (A Spanish knight kills the bull after having lost his horse.) Plate 9



CAROLS V. LANCEANDO UN TORO EN LA PLAZA DE VALLADOLID. (Charles V spearing a bull in the ring at Valladolid.)



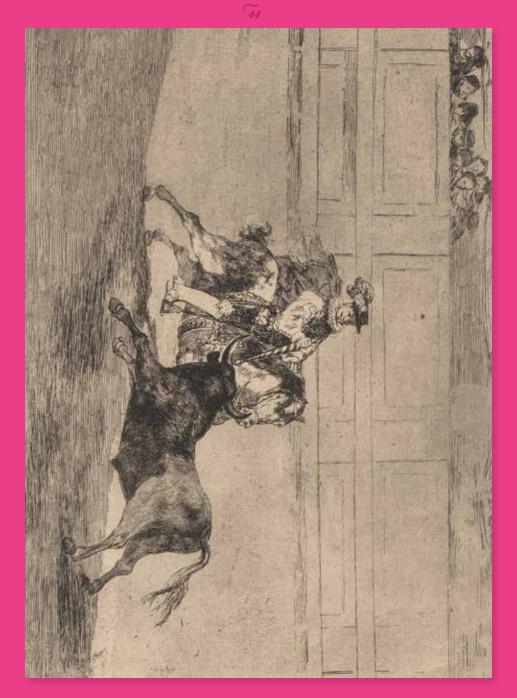
EL CID CAMPEADOR LANCEANDO OTRO TORO. (The Cid Campeador spearing another bull.)

Plate 11



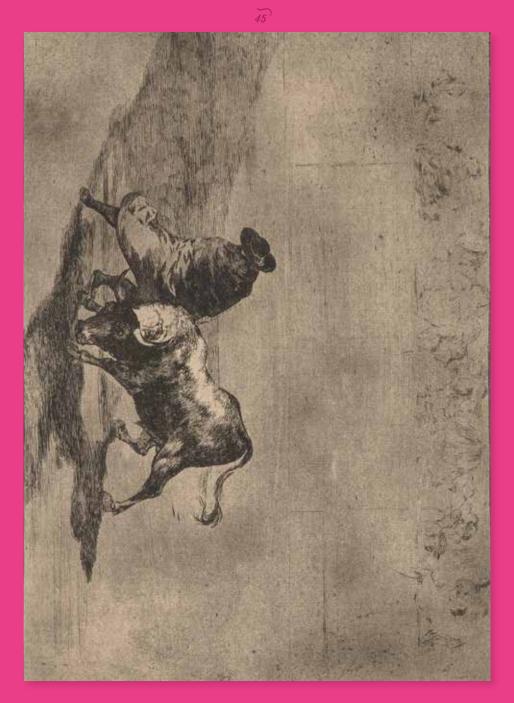
DESIARRETE DE LA CANALLA CON LANZAS, MEDIAS-LUNAS, BANDERILLAS Y OTRAS ARMAS. (The rabble hamstring the bull with lances, sickles, banderillas and other arms.)

1976.01.035



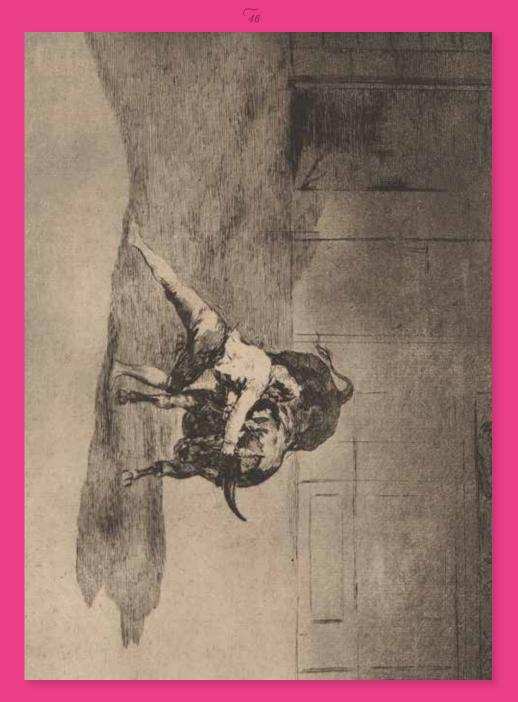
UN CABALLERO ESPAÑOL EN PLAZA QUEBRANDO REJOCILLOS SIN AUXILIO DE LOS CHULOS. (A Spanish mounted knight in the ring breaking short spears without the help of assistants.)

Plate 13

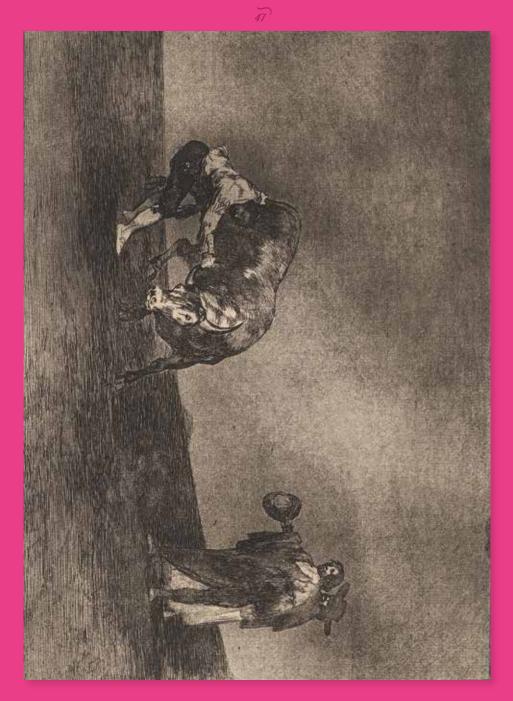


1976.01.037

EL DIESTRÍSIMO ESTUDANTE DE FALCES, EMBOZADO BURLA AL TORO CON SUS QUIEBROS. (The very skillful student of Falces, wrapped in his cape, tricks the bull with the play of his body.)

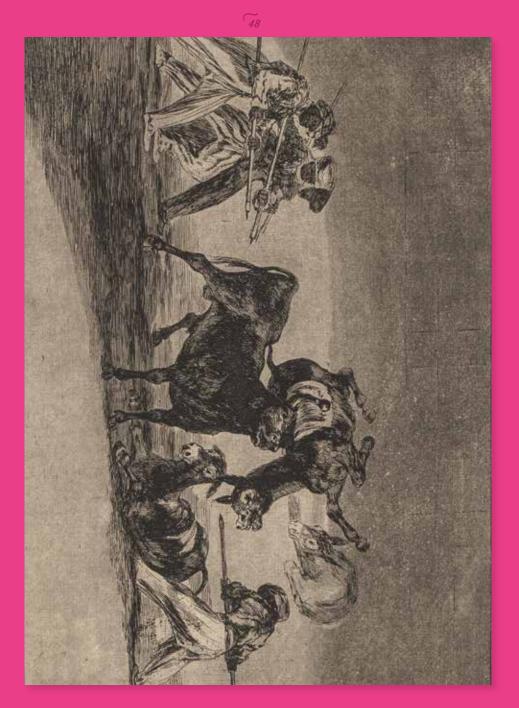


EL FAMOSO MARTINCHO PONIENDO BANDERILLAS AL QUIEBRO. (The famous Martincho places the banderillas playing the bull with the movement of his body.) Plate 15

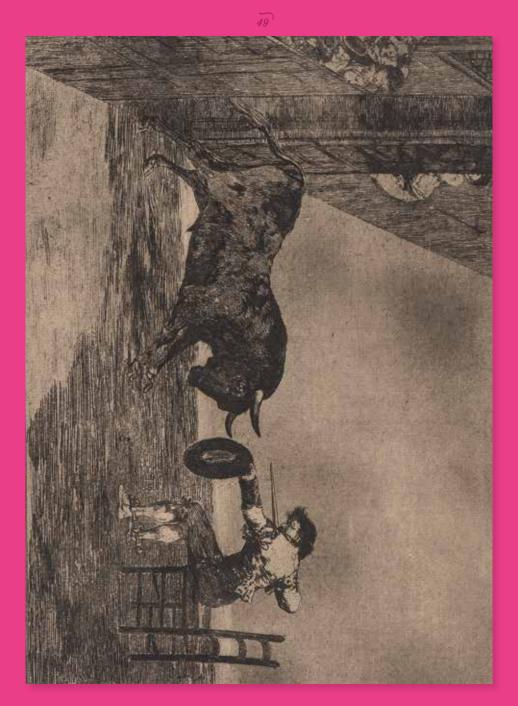


*EL MISMO VUELCA UN TORO EN LA PLAZA DE MADRID. (The same man throws a bull in the ring at Madrid.)* 

1976.01.009

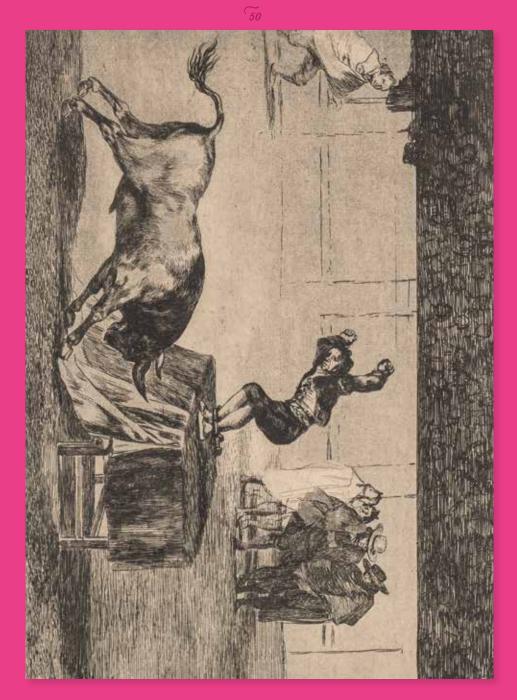


PALENQUE DE LOS MOROS HECHO CON BURROS PARA DEFENDERSE DEL TORO EMBOLADO. (The Moors use donkeys as a barrier to defend themselves against the bull whose horns have been tipped with balls.) Plate 17



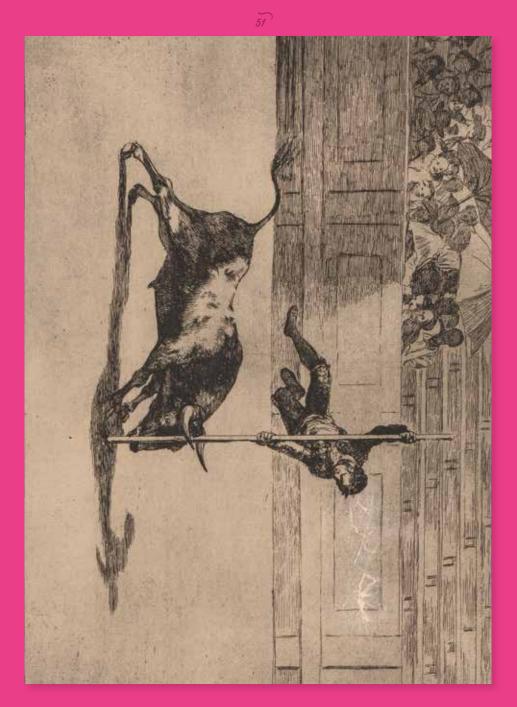
TEMERIDAD DE MARTINCHO EN LA PLAZA DE ZARAGOZA. (The daring of Martincho in the ring at Saragossa.)

1976.01.038



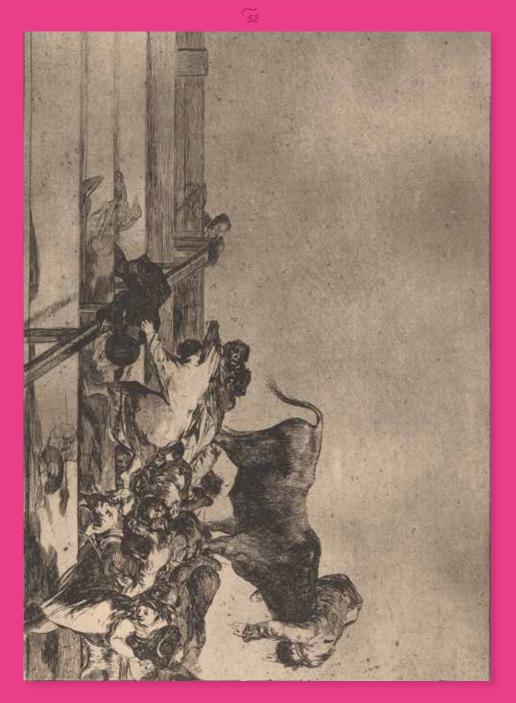
OTRA LOCURA SUYA EN LA MISMA PLAZA. (Another madness of his in the same ring.)

Plate 19



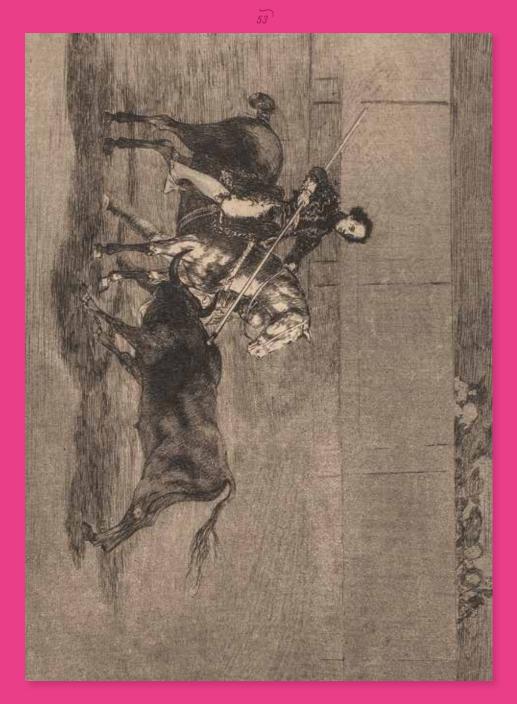
LIGEREZA Y ATREVIMIENTO DE JUANITO APIÑANI EN LA DE MADRID. (The agility and audacity of Juanito Apiñani in [the ring] at Madrid.)

1976.01.039



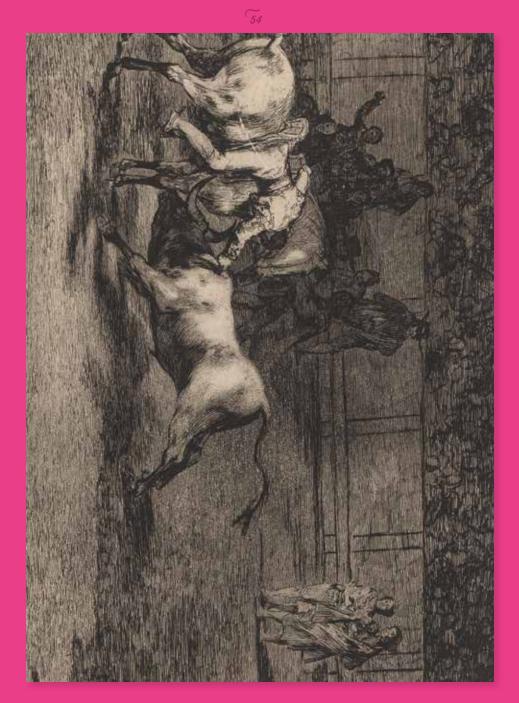
DESGRACIAS ACAECIDAS EN EL TENDIDO DE LA PLAZA DE MADRID, Y MUERTE DEL ALCALDE DE TORREJON. (Dreadful events in the front rows of the ring at Madrid and death of the mayor of Torrejon.)

Plate 21



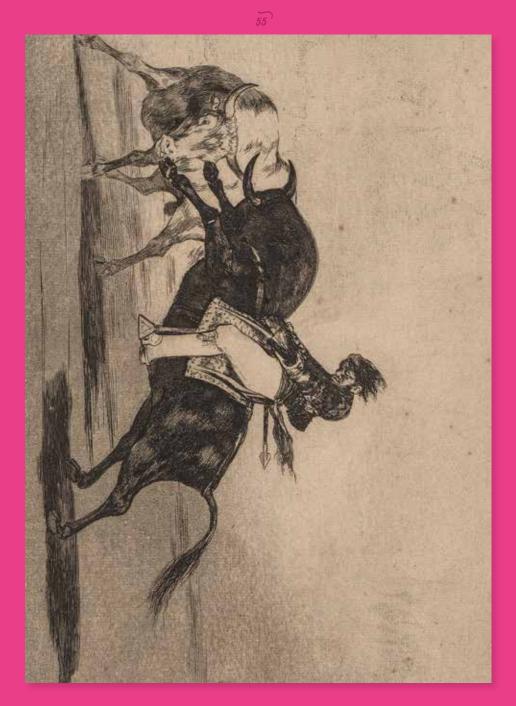
VALOR VARONIL DE LA CÉLEBRE PAJUELERA EN LA DE ZARAGOZA. (Manly courage of the celebrated Pajuelera in [the ring] at Saragossa.)

1976.01.004



MARIANO CEBALLOS, ALIAS EL INDIO, MATA EL TORO DESDE SU CABALLO. (Mariano Ceballos, alias the Indian, kills the bull from his horse.)

Plate 23



EL MISMO CEBALLOS MONTADO SOBRE OTRO TORO QUIEBRA REJONES EN LA PLA-ZA DE MADRID. (The same Ceballos mounted on another bull breaks short spears in the ring at Madrid.)



ECHAN PERROS AL TORO. (They loose dogs on the bull.) Martin Museum of Art Permanent Collection Plate 25



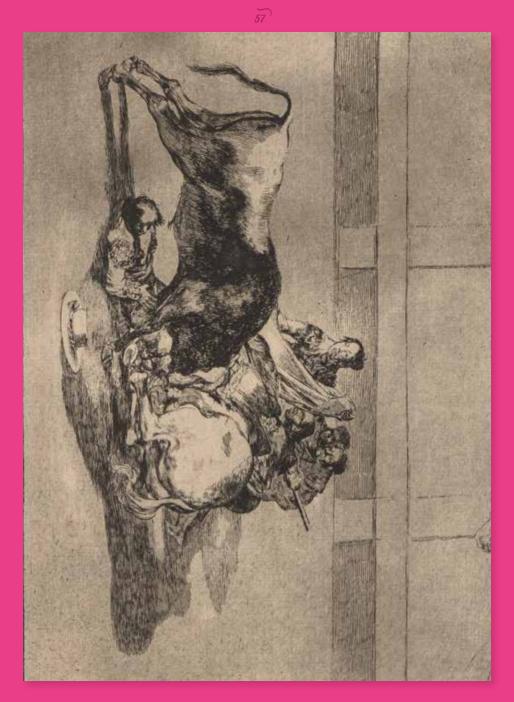
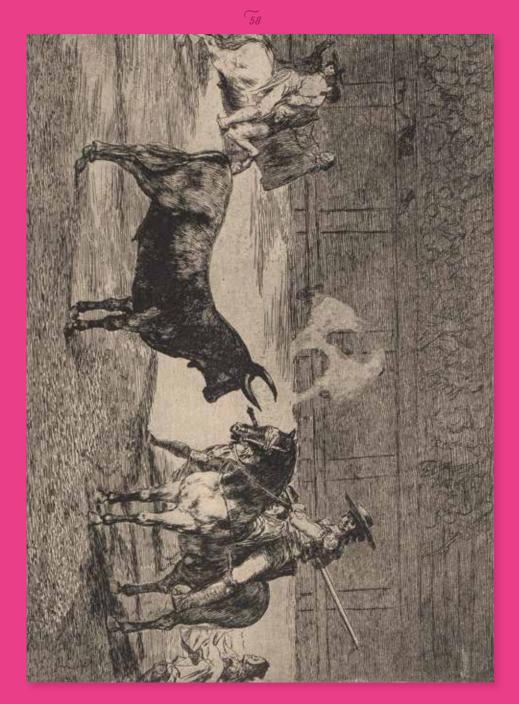


Plate 26

CAIDA DE UN PICADOR DE SU CABALLO DEBAJO DEL TORO. (A picador is unhorsed and falls under the bull.)

1976.01.018

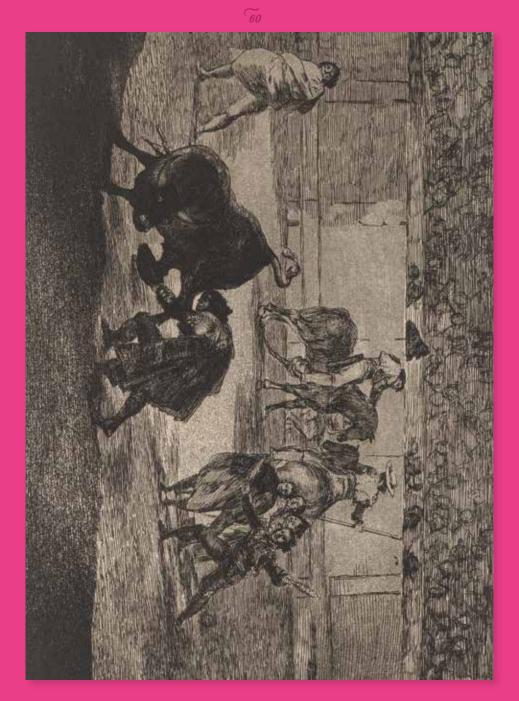


EL CÉLEBRE FERNANDO DEL TORO. BARILARGUERO, OBLIGANDO Á LA FIERA CON SU GARROCHA. (The celebrated picador, Fernando del Toro, draws the fierce beast on with his pique.) Plate 27



1976.01.008

EL ESFORZADO RENDON PICANDO UN TORO, DE CUYA SUERTE MURIÓ EN LA PLAZA DE MADRID. (The forceful Rendon stabs a bull with the pique, from which pass he died in the ring at Madrid.)



PEPE ILLO HACIENDO EL RECORTE AL TORO. (Pepe Illo making the pass of the 'recorte'.)



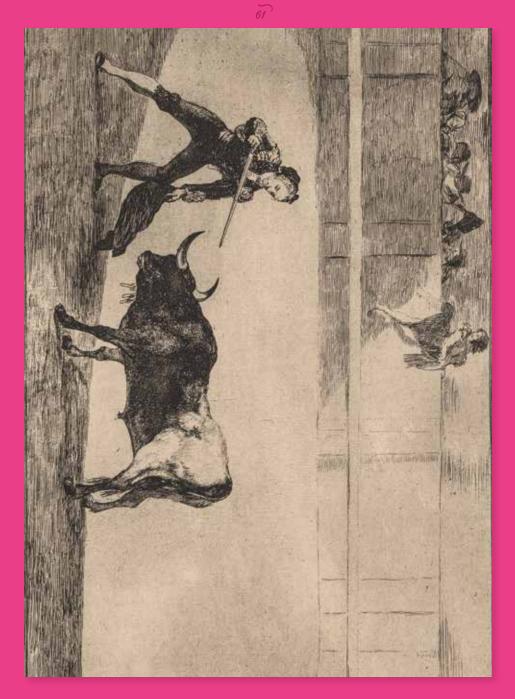
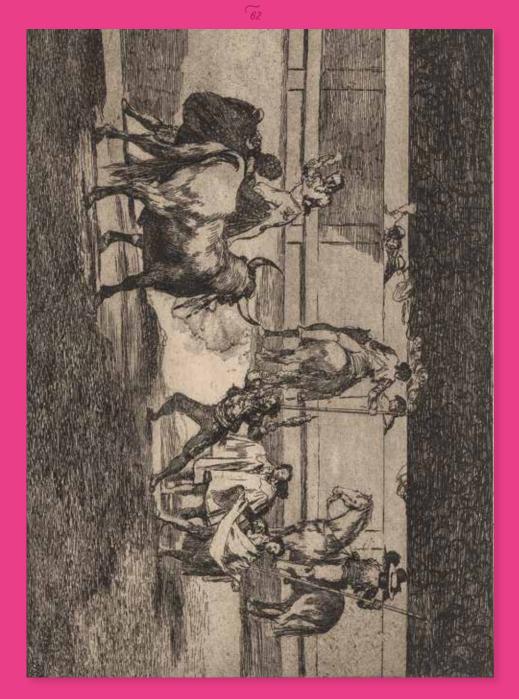


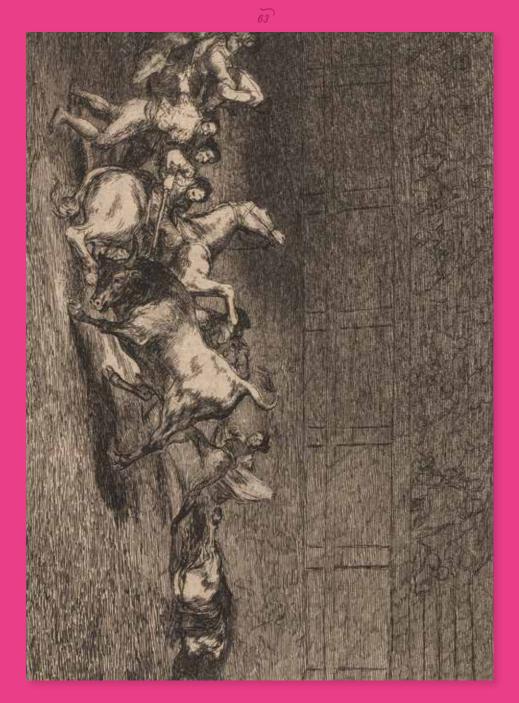
Plate 30

PEDRO ROMERO MATANDO Á TORO PARADO. (Pedro Romero killing the halted bull.)



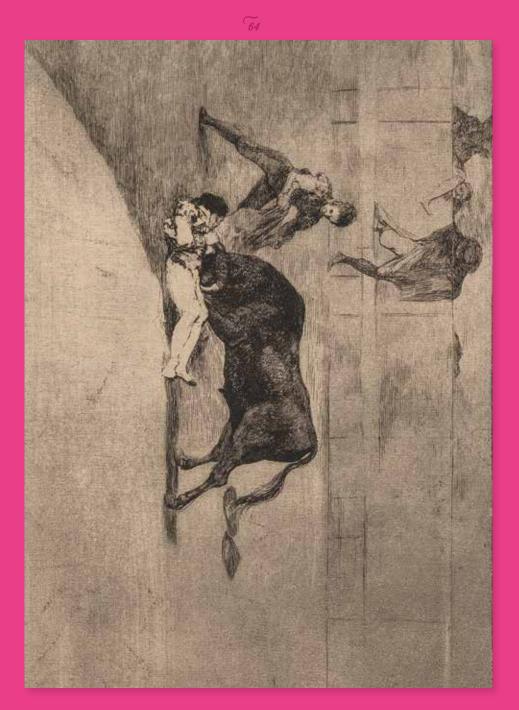
BANDERILLAS DE FUEGO. (Banderillas with firecrackers.)

Plate 31



1976.01.013

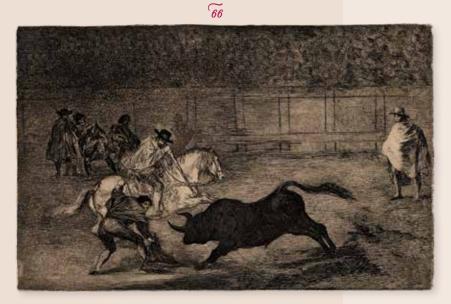
DOS GRUPOS DE PICADORES ARROLLADOS DE SEGUIDA POR UN SOLO TORO. (Two teams of picadors thrown one after the other by a single bull.)



LA DESGRACIADA MUERTE DE PEPE ILLO EN LA PLAZA DE MADRID. (The unlucky death of Pepe Illo in the ring at Madrid.) Plate 33



prepared for the *Tauromaquia* series and first published by Loizelet in 1876 (Paris) under the letters A-G.



**UN CAVALIER ESPAGNOL BRISTANT DES 'REJONCILLOS' AVEC L'AIDE DES CHULOS.** (A Spanish mounted knight breaking short spears with the help of assistants.)

Plate A 1976.01.040

Martin Museum of Art Permanent Collection



CHEVAL RENVERSÉ PAR UN TAUREAU. (Horse thrown by a bull.)





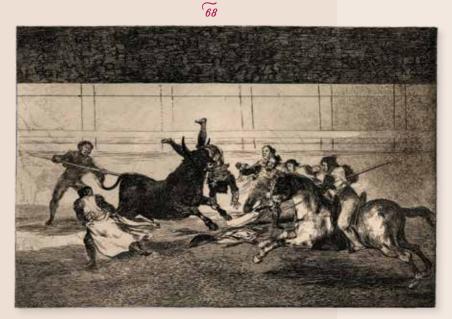
## Plate C 1976.01.021

LES CHIENS LÂCHÉS SUR LE TAUREAU. (The dogs let loose on the bull.) Martin Museum of Art Permanent Collection





UN TORERO MONTÉ SUR LES ÉPAULES D'UN CHULO 'LANCEADO' UN TAUREAU. (A bullfighter, mounted on the shoulders of an assistant, spearing a bull.)



MORT DE PEPE ILLO (2° COMPOSITION). (Death of Pepe Illo (2nd composition).) Martin Museum of Art Permanent Collection Plate E 1976.01.019



MORT DE PEPE ILLO (3° COMPOSITION). (Death of Pepe Illo (3rd composition).)

Plate F 1976.01.023



Plate G 1976.01.024

**COMBAT DANS UNE VOITURE ATTELÉE DE DEUX MULETS.** (Fight in a carriage harnessed to two mules.)

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Museum information, hours and exhibitions



