

# THIS IS WHAT READING IS ALL ABOUT

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) 29B/85



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1798

UBICACIÓN

The Prado National Museum. Madrid, Madrid,  
Spain

DIMENSIONES

204 x 138 mm

TÉCNICA Y SOPORTE

Sanguine on paper

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

09 Dec 2010 / 26 Jun 2023

INVENTARIO

557 (D. 4215)

## INSCRIPCIONES

29 (in pencil, recto, upper left-hand corner)

36 (in pencil, recto, lower left corner)

## HISTORIA

On the origin of this and other preparatory drawings for *The Caprices*, see the commentary on the first of them, corresponding to Caprice number 1 (*Francisco de Goya y Lucientes, painter*), and on the one corresponding to Caprice 3 (*The bogeyman is Coming*).

Line of provenance of this drawing: Javier Goya; Mariano Goya, 1854; Valentín Carderera, ca. 1861; Mariano Carderera, 1880; Prado Museum, 1886.

#### ANÁLISIS ARTÍSTICO

Goya introduces no novelties in *Caprice no. 29, This is what reading is all about* compared to the preparatory drawing. He maintains the preponderance of the old man in the foreground, who pretends to read, and superficially draws the other two figures in the background. However, it should be pointed out that the caricatured aspect of this character's face is more marked in the engraving than in the sketch.

The painter has sketched the figures in a very superficial manner, using faint strokes and leaving large areas of the paper blank. The clothes of the old man in the foreground show few folds or shadows and will be rendered in this way when they are executed in the engraving.

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#### PALABRAS CLAVE

**CAPRICCIO ERUDITO FALSEDAD CRÍTICA**

#### ENLACES EXTERNOS