

THE READING

CLASIFICACIÓN: PRINTS

SERIE: BORDEAUX LITHOGRAPHS (PRINTS, CA.1824-1825) (2/8)



DATOS GENERALES

CRONOLOGÍA

Ca. 1819 - 1822

DIMENSIONES

122 x 127 mm

TÉCNICA Y SOPORTE

Piedra litográfica, lápiz, pincel y rascador, tinta negra, papel verjurado

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

FICHA: REALIZACIÓN/REVISIÓN

17 Feb 2011 / 24 May 2023

INVENTARIO

836 225

HISTORIA

See *The Old Spinner*.

There are proofs, stamped at the Lithographic Establishment of the Hydrographic Deposit in Madrid, in various collections: National Library of Madrid, from the Carderera collection; National Library of Paris, from the Lefort collection; Library of the Fundación Lázaro Galdiano; British Museum, from the Burty collection; Museum of Fine Arts, Boston, from the K. Elliot Bullard Collection; and the Hofer Collection in Cambridge, Massachusetts.

ANÁLISIS ARTÍSTICO

A seated women reads a book, while two boys listen attentively, crouched beside her. One of them rests his chin on his hand in an attitude of concentration.

The composition is closed in an arc, the light concentrating on the figure of the reader and contrasting gently with the rest in shadow. The darkness is much more intense in the area on the right, gradually lightening, using the scraper, towards the left over the heads of the two boys.

This is the first time that Goya introduced the use of lithographic pencil in order to create a composition in chiaroscuro, which required the stone to be grained in different ways depending on what was to be achieved, as the drain facilitates the different intensities of colour.

The result of this lithography was not satisfactory, as the Cardano establishment did not have fine grain with which to obtain intense blacks. Goya tried to achieve the desired black with a brush, but the result was not what he had hoped for, leaving a somewhat dull print.

The characters in this intimate scene have been identified as Leocadia Weiss and her children, Guillermo and Rosario.

EXPOSICIONES

Goya (1746-1828). Peintures-Dessins-Gravures

Centre Cultural du Marais Paris 1979

consultant editors Jacqueline et Maurice Guillard

Grabados y dibujos de Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1946

catalogue Elena Páez Ríos

Goya: zeichnungen, radierungen, lithographien

International Tage Ingelheim 1966

exhibition displayed from May 7th to June 5th 1966

The changing image: prints by Francisco de Goya

Museum of Fine Arts 1974

From October to December 1974. Exhibited also at The National Gallery of Canada, Ottawa, January to March 1975

Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte

Biblioteca Nacional Madrid 1978

May - June 1978

Grabados de Goya: colección propiedad de la Biblioteca Nacional, que se conserva en su Gabinete de

Casa de la Amistad de Moscú Moscow 1979

exhibition displayed from January 18th to 31st 1979

Goya: Zeichnungen und Druckgraphik

Städtische Galerie im Städelschen

Kunstinstitut Frankfurt 1981

from February 13th to April 5th 1981

La litografía en Burdeos en la época de Goya

Ayuntamiento de Zaragoza Zaragoza 1983

organized by Ayuntamiento de Zaragoza. On January 1983. Celebrated also in Bordeaux, on May 1983.

Origen de la litografía en España. El real establecimiento litográfico

Museo Casa de la Moneda Madrid 1991

From 31 October to 15 December 1991.

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

Goya grabador

Museo del Grabado Español Contemporáneo

Marbella 1996

from March 8th to May 5th 1996

Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828

Bordeaux. 1746-1996

Galerie Kornfeld Bern 1996

from November 21st 1996 to January 1997

Goya en tiempos de guerra

Museo Nacional del Prado Madrid 2008

consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008

cat. 189

Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat.54

Agen 2019

cat.72

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

p. 421, cat. 276

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Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p. 363, cat. 1699

1970

Office du livre

Goya, Das Zeitalter de Revolutionen. 1789-1830

HOFMANN, Werner (ed.)

p. 305, cat. 273

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Origen de la litografía en España. El real establecimiento litográfico

VEGA, Jesusa
p. 362, cat. 23
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Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie
L. (comisarios)

p. 119
2014

Museum of Fine Arts Boston Publications

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

p. 269, cat.6
1996

Ministerio de Educación y Cultura, Biblioteca Nacional

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

p. 235
2016

Norton Simon Museum

Goya. Estampas. Grabado y litografía

CARRETE PARRONDO, Juan

pp. 335 y 374, núm. 271
2007

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MOTTIN, Bruno, EFEDAQUE, Adrien and

WILSON-BAREU, Juliet

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