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 uso of lithographic pencil in order to create a composition in chiaroscuro, which requierd 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 París 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 5 th 1966

The Changing Image: Prints by Goya
Museum of Fine Arts Boston 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 Kunstintitut 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
1964
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
1980
Prestel-Verlag Münche und Hamburger Kunsthalle

Origen de la litografía en España. El real establecimiento litográfico
VEGA, Jesusa
p. 362, cat. 23
1990
Fabrica Nacional de Moneda y Timbre

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. Estampas. Grabado y litografía
CARRETE PARRONDO, Juan
pp. 335 y 374, núm. 271
2007
Electa ediciones

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 119
2014
Museum of Fine Arts Boston Publications

Goya. In the Norton Simon Museum
WILSON BAREAU, Juliet
p. 235
2016
Norton Simon Museum

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREU, Juliet
p. 167
2019
Snoeck

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