

THIS IS WHAT READING IS ALL ABOUT

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

219 x 148 mm

TÉCNICA Y SOPORTE

Etching, burnished aquatint and drypoint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

08 Dec 2010 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

This is what reading is all about. (at the bottom)

98. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

A preparatory drawing of this engraving has survived.

ANÁLISIS ARTÍSTICO

A grotesque old man is sitting on a low chair with his legs crossed. One of his feet is placed on a brazier while the knee that is raised supports the book he seems to be reading, although his eyes are closed. Behind him a servant is sprinkling powder on his head while another kneeling man is putting on his shoes.

The scene is very dark, and it is even difficult to make out what the two servants look like, while the figure of the old man pretending to read captures all the light in the engraving. The painter has left a large, lighter surface on his clothes and on his white-haired head. The aquatint used is two grains of different thicknesses. Goya obtains a wide variety of tones, although in later editions the aquatint and pale tones gradually disappear.

Ayala's manuscript notes about this engraving that "the ministers wait until the last minute to find out about business. This one has his hair combed, is shod and sleeps. Who wastes time? This meaning is reiterated in the other two manuscripts, the one in the Prado Museum and the one in the National Library.

In this print Goya openly criticises the frivolity and ignorance of the upper classes and the country's leaders. He describes their approach to culture as superficial, as a mere appearance, and as a low priority in their lives.

This type of reproach is also found in some satirical pamphlets of the time, such as Benito Cano's *The Inoculation of the Understanding* (1789), which satirises those who own books but do not read them.

CONSERVACIÓN

The aquatint is somewhat weakened (National Chalcography, no. 200)

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien

Kunsthalle Basel Basle 1953

from January 23th to April 12th 1953

cat. 219

De grafiek van Goya

Rijksmuseum Rijksprentenkabinet Amsterdam 1970

from November 13th 1970 to January 17th 1971

cat. 28

Goya. La década de Los Caprichos

Madrid 1992

organized by Real Academia de Bellas Artes de San Fernando sponsored by Fundación Central Hispano, Madrid, consultant editor Nigel Glendinnig. From October 26th 1992 to January 10th 1993

cat. 118

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 29, p.56

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

cat. 35

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione Antonio Mazzotta

p.28, cat. 29

Goya e la tradizione italiana

Fondazione Magnani Rocca Mamiano di Traversetolo (Parma) 2006

consultant editors Fred Licht and Simona Tosini Pizzetti.

From September 9th to December 3th 2006

cat. 29, p.153

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano 2006

exhibition celebrated from December 16th 2006 to April 1st 2007

p.31

Goya e Italia

Museo de Zaragoza Zaragoza 2008

organized by the Fundación Goya en Aragóna, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008

cat. 324

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11th 2013 to March

from October 11st 2013 to March
16th 2014
cat. 153

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás
p.99, cat. 64
1964
Bruno Cassirer

Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p.179, cat. 508
1970
Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes

WILSON BAREAU, Juliet
pp.200-201, cat. 118
1992
Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
p.89, cat. 118
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

El libro de los caprichos: dos siglos de interpretaciones (1799-1999). Catálogo de los dibujos, pruebas de estado, láminas de cobre y estampas de la primera edición

BLAS BENITO, Javier, MATILLA RODRÍGUEZ, José Manuel y MEDRANO, José Miguel
pp.180-183
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo

p. 218
2013
Pinacoteca de París

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet
pp. 42-75
2016
Norton Simon Museum

PALABRAS CLAVE

CAPRICCIO ERUDITO FALSEDAD CRÍTICA

ENLACES EXTERNOS