# THE OLD LADIES ARE LAUGHING THEIR HEADS OFF BECAUSE THEY KNOW HE'S NOT CARRYING A QUARTER (DREAM 19TH).

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (5B/85)



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1796 - 1797 |
| UBICACIÓN | The Prado National Museum. Madrid, Madrid, Spain |
| DIMENSIONES | 245 x 185 mm |
| TÉCNICA Y SOPORTE | Tinta de bugalla a pluma, aguada de tinta china a pincel sobre papel. |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | El Prado National Museum |
| FICHA: REALIZACIÓN/REVISIÓN | 12 Nov 2010 / 22 Jun 2023 |
| INVENTARIO | 523 (D. 4199) |

**INSCRIPCIONES**

*19* (in pencil; recto, upper middle).

*3* (in pencil; recto, lower left corner).

*Las viejas se salen de risa pr. Qe. Saben qe. El, no lleba un cuarto* (in pencil; recto, lower left corner)

Watermark: *H.C. Wend & Zoonen* [Large shield with helmet and letters "H [C] W" inside].

#### HISTORIA

On the gestation, history and aims of the series known as *Dreams*, a set of preparatory drawings for *The Caprices*, see *Dream 1: Universal Language.*

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

#### ANÁLISIS ARTÍSTICO

Goya based himself on this first drawing in the *Notebook B, Walking Ladies* which in turn serves as a starting idea for *Caprice 5, Just like that* .

To the figure of the woman has been added an Andalusian fop, wearing a two-cornered hat and carrying a rapier. The maja is depicted in a very similar manner to the one in the previous drawing, wearing the same black ruffled dress, a mantilla draped over her eyes and an unfolded fan. The lighting is also similar, with a white bust that the man keeps staring at.

Goya applied a wash of Indian ink to this drawing. Time has created a beautiful effect of colour between the wash, the ink in the lines and the stippling, especially in the heads of the man and the woman.

#### EXPOSICIONES

**Goya. Drawings, Etchings and Lithographs**
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*p.4, cat.12*

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Hamburger Kunsthalle Hamburg 1980
*cat. 231*

**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. 71*

**Permanencia de la memoria, cartones para tapiz y dibujos de Goya**
Museo de Zaragoza Zaragoza 1997
organized by Gobierno de Aragón, Museo Nacional del Prado and Patrimonio Nacional, consultant editor Fernando Checa Cremades. From February 14th to April 6th 1997
*cat. 39*

**Goya luces y sombras**
CaixaForum Barcelona 2012
consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012
*cat. 16*

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*cat. 239*

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### Goya, Das Zeitalter de Revolutionen. 1789-1830

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### 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
p. 77
1999
Museo Nacional del Prado

MATILLA, José Manuel y MENA, Manuela B. (comisarios)
p. 352
2019
Museo Nacional del Prado

**PALABRAS CLAVE**

**SUEÑO CORTEJO CAPRICCIO**

**ENLACES EXTERNOS**