THE OLD SPINEER

CLASIFICACIÓN: PRINTS

SERIE: LITHOGRAPHS OF MADRID (PRINTS, CA.1819-1822) (1/5)

DATOS GENERALES

CRONOLOGÍA	1819
DIMENSIONES	120 x 128 mm
TÉCNICA Y SOPORTE	Piedra litográfica, pincel y pluma, tinta negra, papel de color
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	09 Feb 2011 / 14 Apr 2023
INVENTARIO	836 225

INSCRIPCIONES

Madrid February 1819 (under the stain).

Goya (lower central area).

HISTORIA

The introduction of lithography in Spain was due to the initiative of José María Cardano, who on 16 March 1819 inaugurated the first lithographic workshop in Madrid called The

Lithography of Madrid, also known as the Lithographic Establishment of Madrid, which depended on the Hydrographic Depot of the Secretariat of the Navy, This organisation had been created in 1770 and had been established in Madrid since 1789 at number 4 Hortaleza Street, in the so-called Casa de la Platina, for the purpose of storing the cartography produced as a result of the expeditions of the navigators, although it later dealt with the management and processing of charts, maps, plans, prints, etc. ... being active until 1825. Although Goya may have become acquainted with the lithographic technique through Bartolomé Sureda, he did not practise it until the beginning of 1819 in collaboration with Cardano, with whom he worked until the latter's departure abroad in July 1822. This work is his first lithographic essay, the first lithograph dated in Spain and also the first of at least ten prints that Goya produced in Spain before his trip to Bordeaux, including *Duel in the Old Style*, *Infernal Scene*, *Monk*, *Expressive Double Force*, *The Rape*, *The Reading*, *Bull Beset by Dogs*, *Luck of the Stick in the Field* and *The Dream*.

There are four known proofs of this lithograph: the Javier Salas collection, the National Library in Madrid, the British Museum in London and the Bloch collection.

ANÁLISIS ARTÍSTICO

The work, which is simple and easy to resolve due to its linear nature, shows an old woman seated on a stool against a neutral white background with no shadows. She extends her right arm from which she hangs the spindle to spread the thread. Her head is covered with a handkerchief and she wears a skirt and overskirt. Here Goya uses a human type that he would repeat in his later drawings, just as the theme of old age became recurrent in the last years of his life.

In the darker, overlapping areas there are some smudged areas.

The lithographs made in Madrid are not of high quality and must be considered essays, despite the excellent preparatory drawings, as neither Goya nor Cardano had yet mastered the technique, and inadequate paper was used. For this reason, some of these prints had to be retouched with pencil or ink, and the print runs are very short, even single proofs in some cases.

EXPOSICIONES

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 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 (1746-1828). Peintures-Dessins-Gravures
Centre Cultural du Marais París 1979
consultant editors Jacqueline et Maurice Guillard

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

BIBLIOGRAFÍA

Goya. Grabados y Litografías
LAFUENTE FERRARI, Enrique
1961
Emecé

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
vol. I y II, 1964, p.418, cat. 270
1964
Bruno Cassirer

Francisco Goya Lucientes. Los toros de Burdeos
CASARIEGO, Rafael
1965
Ediciones de Arte y Bibliofilia

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 329, cat. 1643
1970
Office du livre

Las Litografías de Goya
LAFUENTE FERRARI, Enrique
1982
Editorial Gustavo Gili, S.A

Origen de la litografía en España. El real establecimiento litográfico
VEGA, Jesusa
pp. 54-64 y 362, cat. 21
1990
Fabrica Nacional de Moneda y Timbre

Ydioma universal: Goya en la Biblioteca Nacional
SANTIAGO PÁEZ, Elena y WILSON-BAREAU, Juliet (comisarias)
pp. 277-289
1996
Biblioteca Nacional, Sociedad Estatal Goya 96 y Lunwerg

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p. 254, cat. 400
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Goya. Estampas. Grabado y litografía
CARRETE PARRONDO, Juan
pp. 329 y 373, núm. 265
2007
Electa ediciones

ENLACES EXTERNOS