WILD MERCHANTS (DREAM 28TH)

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (11B/85)

DATOS GENERALES

CRONOLOGÍA	Ca. 1796 - 1797
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	233 x 162 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	23 Nov 2010 / 22 Jun 2023
INVENTARIO	534 (D. 4193)

INSCRIPCIONES

28 (in pencil; recto, top centre)

19 (in pencil; recto, lower left-hand corner)

Los Mercaderes silbestres (in pencil; obverse, lower centre).

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

This work is based on the drawing *Good people are the moralists (B. 88)* from *Notebook B* and, in turn, will give rise to the *Caprice no. 11, Boys at the Windmill.*

Goya took up the composition of the drawing from *Notebook B* and reworked it for *Dreams*. He added a figure in the background and replaced the knife and pistols in the foreground with a musket in the foreground and others under the canvas in the lower right corner. In addition, he replaced the background of leafy trees with a dry trunk and wind-swept bushes.

When this drawing was transferred to copper it underwent hardly any changes, only the figures in the second foreground on the left disappeared, as well as the foliage next to the tree trunk and the branches coming out of it.

CONSERVACIÓN

This drawing has the imprint of the press, which leads us to suspect that it was transported on a copper plate.

EXPOSICIONES

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
p. 262, cat. 159

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
p. 169, cat. 41

BIBLIOGRAFÍA

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D.Anderson: Editeur

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n. 23
1954
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Dibujos de Goya, 2 vols
GASSIER, Pierre
p. 96, cat. 59
1975
Noguer

Los Caprichos de Goya y sus dibujos preparatorios
SÁNCHEZ CANTÓN, Francisco Javier
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1949
Instituto Amatller de Arte Hispánico

Goya. Los Caprichos. Colección de ochenta y cinco estampas en las que se fustigan errores y vicios humanos
CASARIEGO, Rafael
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1966
Ediciones de Arte y Bibliofilia

Los Caprichos de Goya
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p. 54
1977
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Serie punto y línea

Goya's Caprichos. Beauty, Reason and Caricature
LÓPEZ-REY, José
p. 190, fig. 106
1953
Princeton University Press

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 177, cat. 473
1970
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WILSON-BAREU, Juliet
p. 262, cat. 160
1992
Real Academia de Bellas Artes de San Fernando

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. 101
1999
Museo Nacional del Prado

Goya en Madrid. Cartones para tapices 1775-1794
MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)
p. 114
2014
Museo Nacional del Prado

PALABRAS CLAVE

CAPRICCIO RESGUARDO DE TABACOS CONTRABANDO BANDIDOS CONTRABANDISTAS CAMPO SUEÑO

ENLACES EXTERNOS