

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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Museo del Prado

Los Caprichos de Goya y sus dibujos preparatorios

SÁNCHEZ CANTÓN, Francisco Javier

p. 73-74

1949

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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

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Goya's Caprichos. Beauty, Reason and Caricature

LÓPEZ-REY, José

p. 190, fig. 106

1953

Princeton University Press

Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

pp. 177, cat. 473

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Office du livre

Dibujos de Goya, 2 vols

GASSIER, Pierre

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1975

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Los Caprichos de Goya

LAFUENTE FERRARI, Enrique

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1977

Gustavo Gili

Serie punto y línea

WILSON-BAREU, Juliet

p. 262, cat. 160

1992

Real Academia de Bellas Artes de San Fernando

El libro de los caprichos: dos sialos de

Goya en Madrid. Cartones

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

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