

BECAUSE I TOLD HIM, THAT HE HAD A GOOD MOVEMENT, HE CANNOT SPEAK WITHOUT SPEAKING (DREAM 21º).

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (7B/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1796 - 1797

UBICACIÓN

The Prado National Museum. Madrid, Madrid,
Spain

DIMENSIONES

249 x 187 mm

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

06 May 2014 / 22 Jun 2023

INVENTARIO

526 (D.4200)

INSCRIPCIONES

21 (in pencil; recto, upper middle)

Por haberle yo dicho, q.e tenía buen movimiento no puede ablar sin colear (in pencil; recto, lower centre).

(no. 7 (in pencil, recto, lower left side)

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

For Dream No. 21, Goya took as a reference the drawing from Notebook B, *Man looking at a maja with a monocle* (B. 19). These two drawings would give rise to *Caprice no. 7, Nor so distinguishes it*

In the centre, a man in light clothes approaches a woman dressed in black to look at her with a monocle. She looks at him with pleasure and even seems to be smiling. Both have been captured by Goya in a manner very similar to the print.

In the background of the drawing, the Aragonese painter has depicted various seated figures looking at the scene. This idea was later replaced by the woman watching the couple, probably a procuress, who appears in both the *Notebook B* and the engraving, and by the face that Goya has engraved in the space between the woman and the man, at waist level.

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

cat. 12

Santander 2017

BIBLIOGRAFÍA

D'ACHIARDI, Pierre
p. 18, n. 7a
1908
D.Anderson: Editeur

SÁNCHEZ CANTÓN. Francisco Javier
n. 6
1954
Museo del Prado

WILSON-BAREU, Juliet
p. 21, cat. 12
1992
Real Academia de Bellas Artes de San Fernando

Los Caprichos de Goya y sus dibujos preparatorios
SÁNCHEZ CANTÓN, Francisco Javier
p. 71-72
1949
Instituto Amatller de Arte Hispánico

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.177, n. 464
1970
Office du livre

BLAS BENITO, Javier, MATILLA RODRÍGUEZ, José Manuel y MEDRANO, José Miguel
p. 21
1999
Museo Nacional del Prado

Goya's Caprichos. Beauty, Reason and Caricature
LÓPEZ-REY, José
p. 189, fig. 97
1953
Princeton University Press

Dibujos de Goya, 2 vols
GASSIER, Pierre
p. 92
1975
Noguer

MATILLA, José Manuel y MENA, Manuela B.
p. 76
2017
Fundación Botín y Museo Nacional del Prado

PALABRAS CLAVE

SUEÑO CAPRICCIO PROSTITUTAS PROSTITUCIÓN

ENLACES EXTERNOS