

# ANCIENT AND MODERN, ORIGIN OF PRIDE (DREAM 18º)

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (27B/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1796 - 1797

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

244 x 185 mm

TÉCNICA Y SOPORTE

Documented work

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

09 Dec 2010 / 22 Jun 2023

INVENTARIO

555 (D. 4196)

## INSCRIPCIONES

18 [cut and on blue line] ( pencilled; recto, upper middle)

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

*Intor de [¿] miniatura: 7 minutos le costo de cruzar la Plaza de Sn. Antonio de Cadiz ( (in pencil;*

recto, along the lower part)

*Antiguo y moderno, Origen del orgullo* (at the bottom overwritten)

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 scene was inspired by a composition from *Notebook B, Women before three companions (B.20)* and was used as a preparatory drawing for the etching of *Caprice 27, Who else is surrendered*. The title indicates that Goya was inspired by his experiences during his stays in Andalusia (Seville and Cadiz) between 1796 and 1797. According to Matilla, it satirises the falsehood in the relations between the petimetres and the damsels.

The print and the preparatory drawing are practically identical in composition, except for the landscape, which does not appear in the etching.

There is also the imprint of the imprint of the foil, left by the pressure of the press during the intaglio process on the copper plate measuring 197 x 150 mm, and vertical stippling measuring 26-27 mm.

#### EXPOSICIONES

##### Los Caprichos de Goya

Museo de Zaragoza Zaragoza 1978  
cat. 21

##### 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. 66

Madrid 2019

cat. 194

#### BIBLIOGRAFÍA

D'ACHIARDI, Pierre

p.23, n. 27

1908

D.Anderson: Editeur

##### Los Caprichos de Goya y sus dibujos preparatorios

SÁNCHEZ CANTÓN, Francisco Javier

p. 80

1949

Instituto Amatller de Arte Hispánico

##### Goya's Caprichos. Beauty, Reason and Caricature

LOPEZ-REY, José

p. 195, fig. 139

1953

Princeton University Press

SÁNCHEZ CANTÓN, Francisco Javier

n. 26

1954

Museo del Prado

##### Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p. 179, cat. 505

1970

Office du livre

##### Dibujos de Goya, 2 vols

GASSIER, Pierre

p. 90, cat. 53

1975

Noguer

WILSON-BAREU, Juliet

pp. 113-115

1992

Real Academia de Bellas Artes de San Fernando

##### Los Caprichos de Goya

LAFUENTE FERRARI, Enrique

p. 26

1977

Gustavo Gilli

Serie punto y línea

##### El libro de los caprichos: dos siglos de interpretaciones (1799-1999). Catálogo de los dibujos, pruebas de estado, láminas de cobre

v estampas de la primera

y ejemplos de la primera  
**edición**

BLAS BENITO, Javier, MATILLA RODRÍGUEZ,  
José Manuel y MEDRANO, José Miguel  
p. 173

1999

Museo Nacional del Prado

MATILLA, José Manuel y MENA, Manuela B.  
(comisarios)  
pp. 290-291  
2019  
Museo Nacional del Prado

**PALABRAS CLAVE**

**SUEÑO CORTEJO GALANTEO CAPRICCIO**

**ENLACES EXTERNOS**