UNIVERSAL LANGUAGE (1ST DREAM)

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (43B/85)



DATOS GENERALES

CRONOLOGÍA	Ca. 1796 - 1797
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	247 x 172 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	17 Dec 2010 / 22 Jun 2023
INVENTARIO	574 D. 3923

INSCRIPCIONES

Sueño 1º (in pencil, recto; upper middle)

Ydioma universal. Dibujado y Grabado pr. Frco. De Goya año 1797 [front of the table] (in pencil, recto; lower left)

El Autor soñando. Su yntento solo es desterrar vulgaridades perjudiciales, y perpetuar con esta obra de caprichos, el testimonio solido de la verdad (in pencil, recto; lower centre)

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

*3 (*in red pencil; reverse, centre)

Watermark: *H C Wend / & / / Zoonen*

HISTORIA

The series of drawings known as Dreams is part of the preparatory studies that Goya made for engravin*g The Caprices,* the first germ of which can be found in some of the drawings in *Notebook A* and *Notebook B.*

The sheets on which the *Dreams* are drawn show traces of having been passed through the press, which proves that they were intended to be engraved.

The series begins with *Dream 1: Universal Language*, as a frontispiece, although in the end its equivalent whim, *The Dream of Reason Produces Monsters,* was moved to number 43 in the set of engraved prints. The year 1797, which appears in this drawing, is key to the approximate dating of the entire series.

On the death of Francisco de Goya, the twenty-seven known drawings of the *Dreams* passed successively to his son Javier (+1854) and his grandson Mariano. They were acquired from him around 1861 by the collector and scholar Valentín Carderera. On his death in 1880 they were inherited by his nephew Mariano Carderera, from whom the Museo del Prado bought them by virtue of a Royal Order of 12 November 1886. The subjects they depict correspond to the following *Caprices*:

Caprice 5	*Dream 19*
Caprice 7	*Dream 21*
Caprice 11	*Dream 28*
Caprice 13	*Dream 25*
Caprice 14	*Dream 15*
Caprice 16	*Dream 20*
Caprice 18	*Dream ¿24?*
Caprice 27	*Dream 18*
Caprice 36	*Dream 22*
Caprice 39	*Dream 26*
Caprice 40	*Dream 27*
Caprice 43	*Dream 1*
Caprice50	*Dream ¿17?*
Caprice 54	*Dream 23*
Caprice 57	*Dream 11*
Caprice 60	*Dream 2*
Caprice 62	*Dream ¿10?*
Caprice 63	*Dream 8*
Capricho 65	*Dream 9*

Caprice 66	*Dream 5*
Caprice 68	*Dream 4*
Caprice 69	*Dream 6* y *Dream 7*
Caprice 70	*Dream 3* (2 variants, on obverse and reverse)
No equivalence	*Dream 14*
No equivalence	*Dream 16* (on the reverse side, sketch of the same subject)

ANÁLISIS ARTÍSTICO

Between 1796 and 1797 he produced a series of drawings known as the Dreams, some of which have their starting point in the *Notebook B or Madrid Album,* in which some of the definitive prints of the *Caprices* series are defined with absolute fidelity. These drawings were made in pen and then transferred to copper, as the traces of the plate on the paper show, thus serving as a reference for the subsequent etching. This whole process demonstrates Goya's meticulous way of working when producing a series like the Caprices , starting from an idea sketched with brushstrokes, refining and defining the drawing to turn it into a preparatory drawing to be reproduced in the prints.

It was common practice at the time to use dreams as a means of expressing the world under the veil of the artist's imagination, without reference to concrete reality. Likewise, far from depicting specific characters or real situations, these prints are considered to be the fruit of the author's originality.

This is drawing number 1 in the series Dreams, which gives rise to *Caprice 43. The Dream of Reason Produces Monsters.*

The composition is more simplified than that of the preceding *preparatory drawing.* He eliminated the copper plate, the paint box and the faces, which were born of his imagination, as well as the donkey and the dog.

Goya portrays himself in the same pose on a simpler table without any tools on it. The title is written on his forehead, and below the drawing is an insiption explaining the meaning of the drawing.

In the upper left corner is a large arc of light emerging from the artist's head, next to it mucielagos and owls flying in the darkness, among which a larger bat with its wings spread out stands out. Next to Goya is the lynx that can be seen in the print, but not the black cat.

It shows traces of having been transferred to copper.

EXPOSICIONES

The Changing Image: Prints by Goya
Museum of Fine Arts Boston 1974
From October to December 1974. Exhibited also at The National Gallery of Canada, Ottawa, January to March 1975
cat. 73

Los dibujos de Goya
Museo Provincial de Zaragoza Zaragoza 1978
exhibition organized by Museo Provincial de Zaragoza, Ministerio de Cultura and Ayuntamiento de Zaragoza, exhibition guide written by Miguel Beltrán Lloris and Micaela Pérez Sáenz. October 1978
cat. 27

Goya y el espíritu de la Ilustración
Museo Nacional del Prado Madrid 1988
from October 6th to December 18th 1988. Exhibited also at Museum of Fine Arts, Boston, January 18th to March 26th 1989; The Metropolitan Museum of Art, Nueva York, May 9th to July 16th 1989, Madrid curator Manuela B. Mena Marqués, scientific directors Alfonso E. Pérez Sánchez and Eleanor A. Sayre
cat. 51

Goya. La década de Los Caprichos
Madrid 1992

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996

Goya en tiempos de guerra
Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena

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. 6

from September 19th to December 15th 1996
cat. 121

Marqués, from April 14th to July 13th 2008
cat. 20

Goya luces y sombras
CaixaForum Barcelona 2012
consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012
cat. 3

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 161

Madrid 2019
cat. 3

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p. 76, cat. 39
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Noguer

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LAFUENTE FERRARI, Enrique
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Gustavo Gili
Serie punto y línea

El mundo de Goya en sus dibujos
LAFUENTE FERRARI, Enrique
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1979
Urbión

AGULLÓ Y COBO, Mercedes
pp. 96-97
1982
Ayuntamiento de Madrid

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p. 118, fig. 61
1962
Alquimis & Wiksell

WILSON-BAREU, Juliet
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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
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RODRÍGUEZ, José Manuel (comisario)
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Goya en tiempos de guerra
MENA MARQUÉS, Manuela B.
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Goya en Madrid. Cartones para tapices 1775-1794
MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)
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ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)

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MATILLA, José Manuel y MENA, Manuela B. (comisarios)
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PALABRAS CLAVE

FANTASÍA ONÍRICO SUEÑO ANIMALES NOCTURNOS CAPRICCIO

ENLACES EXTERNOS