

# NEITHER MORE NOR LESS

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) 41B/85



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1798

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

205 x 146 mm

TÉCNICA Y SOPORTE

Sanguine on paper

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

16 Dec 2010 / 26 Jun 2023

INVENTARIO

571 (D. 4381)

## INSCRIPCIONES

*No moriras de hambre* [on the pedestal on which the monkey is seated on the left] (in red pencil. recto, lower left)

26 (in pencil. Obverse. Lower left-hand corner)

Watermark: Large shield with helmet, bird inside, and underneath "D.N J.PH GISBERT /

ALCOY" (upper half)

#### HISTORIA

On the origin of this and other preparatory drawings for *The Caprices*, see the commentary on the first of them, corresponding to Caprice number 1 (*Francisco de Goya y Lucientes, painter*), and on the one corresponding to Caprice 3 (*The bogeyman is Coming*).

Line of provenance of this drawing: Javier Goya; Mariano Goya, 1854; Valentín Carderera, ca. 1861; Mariano Carderera, 1880; Prado Museum, 1886.

#### ANÁLISIS ARTÍSTICO

Preparatory drawing for *Caprice 41, Neither more nor less*

The composition is the same as that of the print except reversed.

Under the block on which the monkey sits is an inscription, No moriras de ambre (You will not die of hunger). The artist must adapt to the client's taste if he wants to make a living. Thus, the focus of the print is on the monkey, unlike in the engraving where the satire is focused on the donkey.

Goya's extensive experience as a portrait painter is reflected in this drawing. His knowledge of the different types of personalities portrayed throughout his career legitimises him to satirise the painter's activity. He himself had to deal with different clients, but he was always sincere in depicting them as he saw them.

#### EXPOSICIONES

##### **Goya: Drawings and Prints**

The Metropolitan Museum of Art New York  
1955

from May 4th to 30th 1955

p.4, cat. 18

##### **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. 225, cat. 134

#### BIBLIOGRAFÍA

D'ACHIARDI, Pierre  
p. 26, n. 41  
1908  
D.Anderson: Editeur

SÁNCHEZ CANTÓN, Francisco Javier  
n. 39  
1954  
Museo del Prado

##### **Goya, 1746-1828. Biografía, estudio analítico y catálogo de sus pinturas**

GUDIOL, José  
vol. I, pp. 396, fig. 635  
1970  
Ediciones Poligrafa s.a.

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

SÁNCHEZ CANTÓN, Francisco Javier  
p. 86  
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  
cat. 41  
1966  
Ediciones de Arte y Bibliofilia

##### **Dibujos de Goya, 2 vols**

GASSIER, Pierre  
p. 136, cat. 99  
1975  
Noguer

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

LÓPEZ-REY, José  
p. 199, fig. 168  
1953  
Princeton University Press

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

GASSIER, Pierre y WILSON, Juliet  
p. 181, cat. 532  
1970  
Office du livre

##### **Los Caprichos de Goya**

LAFUENTE FERRARI, Enrique  
p.41  
1977  
Gustavo Gili  
Serie punto y línea

**El mundo de Goya en sus dibujos**

LAFUENTE FERRARI, Enrique

pp. 91-93

1979

Urbión

WILSON-BAREU, Juliet

p. 225, cat. 134

1992

Real Academia de Bellas Artes de San Fernando

**El libro de los capricnos: 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. 231

1999

Museo Nacional del Prado

**PALABRAS CLAVE**

**CAPRICCIO ARTISTA MONO-PINTOR**

**ENLACES EXTERNOS**