

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 ambre [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

Los Caprichos de Goya y sus dibujos preparatorios

SÁNCHEZ CANTÓN, Francisco Javier

p. 86

1949

Instituto Amatlter 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

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

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

GUDIOL, José

vol. I, pp. 396, fig. 635

1970

Ediciones Polígrafa s.a.

Dibujos de Goya, 2 vols

GASSIER, Pierre

p. 136, cat. 99

1975

Noguer

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

WILSON-BAREU, Juliet

p. 225, cat. 134

1992

El libro de los caprichos: dos siglos de

interpretaciones (1799-

pp. 91-93
1979
Urbión

Real Academia de Bellas Artes de San
Fernando

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