NEITHER MORE NOR LESS

CLASIFICACIÓN: PRINTS

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

DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	200 x 152 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta bruñida, punta seca y buril
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	14 Dec 2010 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

Ni mas ni menos. (at the bottom)

41. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

There is known evidence of pre-lettered condition with touches of graphite on the front hooves of the donkey. On the upper part of the print there is an inscription that reads *El*

Asno ("The Donkey"), although it has been partially erased so that it is barely legible.

A *preparatory drawing* for this engraving is in the Prado Museum.

ANÁLISIS ARTÍSTICO

Seated on a bucket, a monkey acts as a painter, holding a brush in his hand and a palette in the other. He is portraying an ass posing before him, although the ape depicts him in a different way, dressed in a golilla as if he were a magistrate.

Goya uses aquatint throughout the composition except for the donkey's head and the ape's palette. The drypoint is clearly visible on the donkey's nose and the burin on the monkey's back. The painter has left the donkey's head lighter than the rest to emphasise that the monkey's portrait of him does not coincide with the true image of the animal.

In this engraving there is a difference with respect to the drawing that implies some different nuances in the interpretation of the two works. The fact that he is sitting on a bucket on which we can read " Do not die of hunger" leads us to think that in the drawing the object of the mockery is the monkey, while in the engraving the satire is directed at the donkey. This mockery of the donkey is very well explained in the manuscripts on the *Caprices* series of which we are aware, especially the one in the National Library, which states the following: "An animal that is portrayed will not cease to appear to be an animal for that reason, even if it is painted with its gourd and affected gravity".

The monopainter represents his clients as they wish; thus the donkey tries, in the portrait painted by the false painter, to appear to be what he is not. He has therefore asked him to hide his donkey's ears under a wig, although he does not succeed in erasing his own nature.

Edith Helman believes that this Caprice should be related to the fable of *The Painter in Fables in Castilian Verse* by José Agustín Ibáñez de la Rentería (Bilbao, 1751-Lequeitio, 1826). In this text the writer narrates how a painter must accommodate himself to the tastes of his clientele in order not to starve to death, as the inscription on Goya's preparatory drawing reads.

Some specialists have seen in this image a satire of Manuel Godoy (Badajoz, 1767-Paris, 1851), who was portrayed by Antonio Carnicero (Salamanca, 1748-Madrid, 1814) according to his demands.

It is possible that one of the visual sources to which Goya may have had recourse for the engraving we are dealing with here is the painting by David Teniers entitled *The Monkey Painter* (1650, Prado Museum, Madrid) or perhaps he may have been familiar with the painting of the same title by Jean-Baptiste Simeon Chardin (Paris, 1699-Paris, 1779).

This print forms part of the series of "asnerías" that Goya produced between engravings Nos. 37 and 42 of *The Caprices*, in which this animal becomes the mechanism for censuring human stupidity.

CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 212).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971

Goya dans les collections suisses
Fundación Pierre Gianadda Martigny 1982
consultant editor Pierre Gassier. From June 12th to August 29th

cat. 229

cat. 34

1982
cat. 52

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. 135

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 41, p.68

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 133

Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828 Bordeaux. 1746-1996
Galerie Kornfeld Bern 1996
from November 21st 1996 to January 1997
cat. 47

Goya artista de su tiempo y Goya artista único
The National Museum of Western Art Tokyo 1999
from December 1st to July 3th 1999
cat. 119

Goya. La imagen de la mujer
Museo Nacional del Prado Madrid 2001
from October 30th 2001 to February 10th 2002. Exhibitied also at the National Gallery of Art, Washington, March 10th to June 2nd 2002, consultant editor Francisco Calvo Serraller
p.85, fig. 31

Goya e la tradizione italiana
Fondazione Magnani Rocca Mamiano di Traversetolo (Parma) 2006
consultant editors Fred Licht and Simona Tosini Pizzetti. From September 9th to December 3th 2006
cat. 41, p.156

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.34

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 146

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1964
Bruno Cassirer

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
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1970
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Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
pp.225-227, cat. 134-135
1992
Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p.95, cat. 130
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

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BLAS BENITO, Javier, MATILLA RODRÍGUEZ, José Manuel y MEDRANO, José Miguel
pp.230-233
1999
Museo Nacional del Prado

Goya. Die Kunst der Freiheit
TRAEGER, Jörg
p.94, fig. 32
2000
Verlag C. H. Beck

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 208
2013
Pinacoteca de París

Goya. In the Norton Simon Museum
WILSON BAREAU, Juliet
pp. 42-75
2016
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PALABRAS CLAVE

CAPRICCIO ARTISTA MONO-PINTOR

ENLACES EXTERNOS