

# UNTIL HIS GRANDEFATHER

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) 39C/85



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1798

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

215 x 158 mm

TÉCNICA Y SOPORTE

Sanguina, aguada roja y aguada de tinta de bugalla sobre papel

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

15 Dec 2010 / 26 Jun 2023

INVENTARIO

568 (D. 4234)

## INSCRIPCIONES

18 (pencil manuscript, recto, lower left corner)

## 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

This drawing is possibly Goya's last preparatory work before executing print no. 39 of *The Caprices* entitled *Until His Grandfather*. It has its earliest antecedent in drawing 72 of *Notebook B Masks of B. There are also masks of literary donkeys* and later in the *Dream The Literary Donkey*.

Although it is the closest of the three drawings to the engraving, there are some differences with respect to it, such as the background, which in the engraving is neutral and here appears a shelf. The saddle is much more elaborate and somewhat higher in the drawing than in the engraving, and in the book the donkeys that allude to the animal's genealogical origin are still not very clearly visible. However, the shield is better defined in the sketch in which it occupies a more central position.

#### EXPOSICIONES

##### **Goya. Drawings, Etchings and Lithographs**

Goya. Drawings London 1954

from June 12th to July 25th 1954

p. 4, cat. 17

##### **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

p. 27, cat. 25

##### **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. 211, cat. 126

##### **Goya luces y sombras**

CaixaForum Barcelona 2012

consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012

cat. 30

#### BIBLIOGRAFÍA

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p. 26, n. 39

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

SÁNCHEZ CANTÓN, Francisco Javier

p. 85

1949

Instituto Amatlter de Arte Hispánico

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

LÓPEZ-REY, José

p. 198-199, fig. 162

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SÁNCHEZ CANTÓN, Francisco Javier

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##### **Goya. Los Caprichos. Colección de ochenta y cinco estampas en las que se fustigan errores y vicios humanos**

CASARIEGO, Rafael

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1966

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GASSIER, Pierre y WILSON, Juliet

p. 180, cat. 527

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

GASSIER, Pierre

p. 134, cat. 97

1975

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LAFUENTE FERRARI, Enrique

p. 40

1977

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Serie punto y línea

##### **El mundo de Goya en sus dibujos**

LAFUENTE FERRARI, Enrique

pp. 87-88

1979

Urbión

WILSON-BAREU, Juliet  
p.211, cat. 126  
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Real Academia de Bellas Artes de San  
Fernando

**El libro de los caprichos: dos  
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(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. 223  
1999  
Museo Nacional del Prado

MATILLA, José Manuel and MENA, Manuela B.  
pp. 154-155  
2012  
Fundación bancaria "la Caixa" y Museo  
Nacional del Prado

**PALABRAS CLAVE**

**CAPRICCIO NOBLEZA CRÍTICA**

**ENLACES EXTERNOS**