

# DANDY / MONKEY

CLASIFICACIÓN: DRAWINGS

SERIE: REFLECTIONS IN THE MIRROR (DRAWINGS, CA. 1797-1799)



## DATOS GENERALES

CRONOLOGÍA

1797 - 1798

UBICACIÓN

The Prado National Museum. Madrid, Madrid,  
Spain

DIMENSIONES

206 x 147 mm

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

20 Aug 2021 / 08 Jun 2023

INVENTARIO

918 D3921

## INSCRIPCIONES

8 (in black pencil, bottom left)

7 (in pencil, upper right)

Watermark: Guarro, letter "GVA [tower] RRO" (upper half)

## HISTORIA

By inheritance it passed in 1828 to Javier Goya, the painter's son, and in 1854 to Mariano Goya y Goicoechea, the artist's grandson. It was subsequently owned successively by Valentín Carderera (ca. 1861) and Mariano Carderera (ca. 1880). In 1886 it was acquired from Mariano Carderera by the Directorate General of Public Instruction and was assigned to the Prado Museum, where it is now located.

## ANÁLISIS ARTÍSTICO

See *Woman / Snake*

A dapper young man stands, leaning on a cane and leaning slightly forward, in front of a mirror that reflects back to him the figure of a large monkey in the same pose as himself. As in *Woman / Snake*, he turns his gaze away from the mirror.

The elegant young man was identified by René Andioc with the archetypal figure of the *currutaco*, a kind of petimetre or dandy typical of Spanish society at the end of the 18th century, whose most distinctive features were to be found in his very neat clothing, which Andioc describes as follows: an enormous necktie, shoes without the usual buckle and with a thin, bent toe, tight breeches below the knees, a coat with large lapels, abundant hair divided into several locks with long sideburns, and a walking stick or club.

According to Folke Nordström, this representation symbolises the sanguine temperament, considered typically feminine, which would explain why Goya chose the character of the dandy, a figure subjected to the tortures of fashion and who had something feminine in his character.

The drawing, executed mainly in pen, is characterised by its masterly and modern abbreviated technique.

## EXPOSICIONES

### 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. 47

Madrid 2019  
cat. 69

## BIBLIOGRAFÍA

SÁNCHEZ CANTÓN, Francisco Javier  
n. 270  
1954  
Museo del Prado

**Goya, Saturno y melancolía. Consideraciones sobre el arte de Goya**  
NORDSTRÖM, Folke  
pp. 94-115  
1962  
Alquimis & Wiksell

**Vie et ouvre de Francisco de Goya**  
GASSIER, Pierre y WILSON, Juliet  
p. 187, cat. 650  
1970  
Office du livre

### Dibujos de Goya, 2 vols

GASSIER, Pierre  
p. 491, cat. 322  
1975  
Noguer

### El mundo de Goya en sus dibujos

LAFUENTE FERRARI, Enrique  
pp. 124-125  
1979  
Urbión

ANDIOC, René  
pp. 171-179  
2000  
Calcografía Nacional y National Museum of Contemporary Arts de Seúl

MATILLA, José Manuel y MENA, Manuela B.  
(comisarios)  
p. 140  
2019  
Museo Nacional del Prado

**PALABRAS CLAVE**

**DANDY PETIMETRE CURRUTACO MONO ESPEJO ESPEJO MÁGICO TEMPERAMENTO SANGUÍNEO**

**ENLACES EXTERNOS**