EVEN HIS GRANDFATHER

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	214 x 150 mm
TÉCNICA Y SOPORTE	Aguatinta
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	13 Dec 2010 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

Asta su Abuelo. (at the bottom)

39. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

Only a pre-print proof is known with the handwritten title, *Hasta el treinta abuelo* In the end, a shorter and more incisive title, was chosen for the final print.

Three preparatory drawings of this engraving have survived *(1), (2)* and *(3)*.

ANÁLISIS ARTÍSTICO

In the centre of the composition is a donkey in costume, looking at the viewer. On a lectern in front of him is a book with rows of donkeys, as if it were his family tree. Beneath the book is a coat of arms with a donkey in the field. In the background, between the book and the donkey, the silhouette of an owl can be seen.

In this engraving Goya used only aquatint without resorting to etching. This demonstrates his considerable skill in the use of this technique, with which he creates the outline of the animal, the background and the details that can be seen in the print.

The manuscripts on *The Caprices* agree that it is a donkey trying to demonstrate its noble origins. In this way Goya was criticising the widespread practice among the aristocracy during the 18th century of seeking the origins of their noble titles. This activity was, in many cases, the most important occupation they had, as they often had no work at all.

One of the sources of inspiration for this print could be the work by Primo F. Martínez de Ballesteros (Logroño, 1745-Saint Esprit, 1830)*Memoirs of the Insigne Asnal Academy* in which he openly mocked the Spanish Royal Academy and the people who were strongly attached to the past who were at the forefront of the country's culture at the time. It is also possible that Goya was also familiar with *The learned donkey. Original fable*, *a posthumous work by an anonymous poet* published in 1782 by Juan Pablo Forner (Mérida, 1756-Madrid, 1797) and one of José Cadalso's Cartas Marruecas (1789). In it the following was said: "Hereditary nobility is vanity, which I base on the fact that eight hundred years before my birth one died who was called as I am called, and was a man of profit, although I am useless for everything".

Ayala's manuscript notes in brackets that this image could be a clear reference to Manuel Godoy (Badajoz, 1767-Paris, 1851), possibly because the Extremaduran had his family tree drawn up in search of noble ancestors. In the end he obtained a debatable descent from Gothic kings and, through his marriage to María Teresa de Borbón, ended up being related to the royal family itself.

Both the donkey and the owl, present in this engraving, appear frequently in many of Goya's works and form part of his personal iconography. The donkey in the so-called "asnerías", i.e. the prints of donkeys from 38 to 42 in the series of *The Caprices,* refer to ignorance. The owl that alludes to foolishness could have been taken from the emblem Fatuitas by Andrea Alciato (Alzano, Milan, 1492 - Pavia, 1550) in which this concept is symbolised precisely by this animal.

CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 210).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 228

El arte de Goya
Museo de Arte Occidental de Tokio Tokyo 1971
from 16th 1971 to January 23th 1972. Exhibited also at the Kyoto Municipal Museum of Art, January 29th to March 15th 1972.
cat. 72

Goya y el espíritu de la Ilustración
Museo Nacional del Prado Madrid 1988
from October 6th to December 18th 1988. Exhibited also at Museum of Fine Arts, Boston, January 18th to March 26th 1989; The Metropolitan Museum of Art, Nueva York, May 9th to July 16th 1989, Madrid curator Manuela B. Mena Marqués, scientific directors Alfonso E. Pérez Sánchez and Eleanor A. Sayre
cat. 46

Goya. La década de Los Caprichos

Francisco de Goya

Ydioma universal: Goya en la

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. 127

Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 39, p.66

Biblioteca Nacional
Biblioteca Nacional Madrid 1996
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cat. 136

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. 45

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. 118

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. 39, p.155

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
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CaixaForum Barcelona 2012
consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012
cat. 31

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 144

Hamburg 2019
cat. 80

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Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
pp.211-216, cat. 124-128
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Real Academia de Bellas Artes de San Fernando

La hidalguía de Goya. Nuevos documentos y una hipótesis sobre Capricho 39
Boletín del Museo e Instituto Camón Aznar
BLANCO MOZO, José Luis
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1995
Ibercaja

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p.94, cat. 128
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

El libro de los caprichos: 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
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2012
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OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 206
2013
Pinacoteca de París

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

TACK, Ifee and PISOT, Sandra
p. 293
2019
Hirmer

PALABRAS CLAVE

CAPRICCIO NOBLEZA CRÍTICA

ENLACES EXTERNOS