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