AESOP (ESOPO)

CLASIFICACIÓN: PRINTS

SERIE: COPIES OF VELÁZQUEZ (PRINTS AND DRAWINGS, 1778-1785) (7/17)



DATOS GENERALES

CRONOLOGÍA	1778
DIMENSIONES	300 x 215 mm
TÉCNICA Y SOPORTE	Etching
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	10 Nov 2010 / 08 Jun 2023
INVENTARIO	836 225

INSCRIPCIONES

Sacada y gravada del Quadro original de D. Diego Velazquez que existe en el R.l palacio de Madrid; por D. Fran.co Goya Pintor, año de 1778. Representa á Esopo el Fabulador de la estatura natural (*"Taken and etched from the original Painting by Don Diego Velázquez which exists in the Royal Palace of Madrid; by Don Francisco Goya, Painter, in the year 1778. Depicting Aesop the Storyteller, life size"* at the bottom of the etching).

HISTORIA

See *Philip III*.

The first edition of this print was made in black ink; the second in greyish-sepia ink; and the third in dark greyish-brown ink. Handwritten on this third-edition print, in the lower right-hand corner, we see the word Merelo.

The work was announced in the Gazeta de Madrid of the 28th July 1778.

ANÁLISIS ARTÍSTICO

Velázquez painted this work, now in the Prado Museum in Madrid, in around 1640 to decorate the Torre de la Parada in the hills of El Pardo. It was possibly the companion piece to *Menippus*, which was also copied in an etching by Goya. Aesop lived between the 7th and 6th centuries BC, starting out as a slave before earning his freedom. Velázquez represents him as an elderly, white-haired man, wearing a tired expression and dressed in a brown smock tied at the waist with a length of white fabric. In one hand he is holding a book, whilst the other is hidden underneath his ragged tunic, by his waist. At his feet we see a stone on which, according to Cesare Ripa (Perugia, 1555- Rome?, 1622), the phlegmatic Aesop would have sat. In the upper right-hand corner appears the word *AESOPUS* to tell us the identity of the sitter, who would otherwise have remained anonymous.

Goya employs the same method in this etching of the painting by Velázquez as in his image of *Menippus*. He faithfully copies the scene and concentrates above all on the character's face, with its tired, pensive expression. He even seems to have made the features more dramatic. The drawing that precedes the print shows how Goya had already decided how he was to copy Velázquez's painting, as well as the intensity of the character's face and the hard contrast between light and shadow, aspects which lose a little of their intensity in the final etching.

The name *AESOPVS* appears in the upper right-hand corner. In an earlier state of the etching, the inscriptions *Diego Velazquez* and the initials *FG* also featured, in the lower left- and right-hand corners, respectively. These were later erased, when the title was added for the first edition.

CONSERVACIÓN

The etching plate is conserved in the National Chalcography Museum (cat. 165). It came from the Fondo de Recuperación of 1948 (body created to recover works of art taken out of Spain during the Civil War).

EXPOSICIONES

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 206

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 17
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 13
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 101
1970
Office du livre

Dibujos y grabados de Goya sobre obras de Velázquez Goya
Goya
CAMÓN AZNAR, José
p. 269
100
1971

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 26
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Goya. In the Norton Simon Museum
WILSON BAREAU, Juliet
p. 32
2016
Norton Simon Museum

PALABRAS CLAVE

DIEGO VELÁZQUEZ FILÓSOFO ESOPO

ENLACES EXTERNOS