OF EVERYTHING

CLASIFICACIÓN: DRAWINGS
SERIE: CAPRICES NOT ENGRAVED



DATOS GENERALES CRONOLOGÍA UBICACIÓN

DIMENSIONES
TÉCNICA Y SOPORTE
RECONOCIMIENTO DE LA AUTORÍA DE GOYA
TITULAR
FICHA: REALIZACIÓN/REVISIÓN
INVENTARIO

Ca. 1797

The Prado National Museum. Madrid, Madrid,

Spain

210 x 148 mm

Sanguine on laid paper Documented work El Prado National Museum

20 Aug 2021 / 19 Apr 2023 943 D4164

INSCRIPCIONES

De todo (in red chalk, lower left-hand corner)

Watermark: [Shield with helmet, bird inside, and underneath "D.N J.PH GISBERT / ALCOY"] (lower half)

HISTORIA

In the early 19th century the drawing belonged to the scholar and friend of Goya's Juan Agustín Ceán Bermúdez (1749–1829). On his death in 1829 it passed to his widow and by the second half of the 19th century it was in the Parisian collection of Paul Lefort, who sold it at public auction held on 28–29 January 1869 at the Hôtel Drouot in Paris (lot 117), acquiring it from Pedro Fernández Durán de Madrid, who bequeathed it to the Museo del Prado by testamentary disposition on 6 July 1923. Following acceptance of the donation, the drawing entered the Prado Museum by Royal Order of 31 March 1931.

ANÁLISIS ARTÍSTICO

On the probable advice of Goya's academic friends, this preparatory drawing for the *Capriches* was neither engraved nor included in the edition of the *Capriches*, as it could be interpreted as a direct attack on a particular person.

The main figure in the composition, with the body of an ass, human arms and the face of a sheep, is seated drawing on a table with the aid of a compass and palette, while turning his head towards three gawping admirers. In the background on the left is a bookcase full of volumes.

On the other side of the paper Goya drew the same scene in reverse, including a wig on the head of the protagonist in the form of an ass's ears. In the drawing on the reverse, entitled *The Pedant*, the painter added a lyre at the scholar's feet, which was not included in the drawing on the front and which could symbolise a satire on the pedants who know everything. The bookshop has been replaced by what appears to be an audience attending the lectures of this curious professor.

Both drawings could be related to *Caprice 39*. Even His *Grandfather*, which shows a donkey sitting in front of a table with a book between his hooves, and to earlier variants of the same painting such as *Dream 26*: The *Literary Donkey* and *Masks of B. There are also masks of literary donkeys*.

EXPOSICIONES

cat. 68r

cat. 681

Europa 1789. Aufklärung, Verklärung, Verfall Hamburger Kunsthalle Hamburg 1989

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

cat. 123

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996 from September 19th to December 15th 1996

cat. 135b

BIBLIOGRAFÍA

SÁNCHEZ CANTÓN. Francisco Javier n. 197 1954

Museo del Prado

WILSON-BAREU, Juliet pp. 208-210, cat. 123 1992

Vie et ouvre de Francisco de Gova

GASSIER, Pierre y WILSON, Juliet p. 186, cat. 630 1970 Office du livre

Ydioma universal: Goya en la Biblioteca Nacional SANTIAGO PÁEZ, Elena y WILSON-BAREAU, **Dibujos de Goya, 2 vols** GASSIER, Pierre p. 171, cat. 134 1975

MATILLA, José Manuel pp. 31-49 2004

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Juliet (comisarias) p. 160 1996

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y Lunwerg

PALABRAS CLAVE

OVEJA BURRO ASNO ACADÉMICO PEDANTE

ENLACES EXTERNOS