OF EVERYTHING

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICES NOT ENGRAVED

DATOS GENERALES

CRONOLOGÍA	Ca. 1797
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	210 x 148 mm
TÉCNICA Y SOPORTE	Sanguine on laid paper
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	20 Aug 2021 / 19 Apr 2023
INVENTARIO	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 The bookshop has been replaced by what appears to be an audience attending the lectures of this curious professor.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 D*ream 26: The Literary Donkey* and *Masks of B. There are also masks of literary donkeys.*

EXPOSICIONES

Boston 1974
cat. 68r

1975
cat. 68r

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

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 186, cat. 630
1970
Office du livre

Dibujos de Goya, 2 vols
GASSIER, Pierre
p. 171, cat. 134
1975
Noguer

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

Ydioma universal: Goya en la Biblioteca Nacional
SANTIAGO PÁEZ, Elena y WILSON-BAREAU,

MATILLA, José Manuel
pp. 31-49
2004

Real Academia de Bellas Artes de San Fernando

Juliet (comisarias)
p. 160
1996
Biblioteca Nacional, Sociedad Estatal Goya 96 y Lunwerg

Museo Nacional del Prado

PALABRAS CLAVE

OVEJA BURRO ASNO ACADÉMICO PEDANTE

ENLACES EXTERNOS