THE PEDANT

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

INSCRIPCIONES

Goya (in ink, lower left-hand corner)

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

945 D4165

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

See Of Everything.

This drawing, obtained by tracing the one on the front of the sheet, entitled Of Everything, shows the same main figure with the body of an ass and human arms, although in an inverted position, wearing a wig in the shape of an ass's ears and tempering his ovine facial features. In addition, Goya added a lyre at his feet, not included in the drawing on the obverse, as a possible satire on the pedants who know everything. At the same time, the bookcase in the drawing on the obverse was replaced by what appears to be an audience attending the master classes of this curious professor.

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

This preparatory drawing for the Caprices, like the one on the front of the sheet, was not selected for engraving and included in the edition of the Caprices.

EXPOSICIONES

cat. 68v

cat. 68v

Goya. La década de Los **Caprichos**

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. 122

Ydioma universal: Goya en la **Biblioteca Nacional**

Biblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

Goya grabador

Museo del Grabado Español Contemporáneo Marbella 1996

from March 8th to May 5th 1996

BIBLIOGRAFÍA

SÁNCHEZ CANTÓN. Francisco Javier n. 199

1954

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LAFUENTE FERRARI, Enrique

pp. 114-115 1980 Silex

Vie et ouvre de Francisco de

GASSIER, Pierre y WILSON, Juliet

p. 186, cat. 631 1970 Office du livre

WILSON-BAREU, Juliet pp. 208-209, cat. 122

Real Academia de Bellas Artes de San Fernando

Dibujos de Goya, 2 vols

GASSIER, Pierre p. 172, cat. 135 1975 Noguer

Ydioma universal: Goya en la **Biblioteca Nacional**

SANTIAGO PÁEZ, Elena y WILSON-BAREAU, Juliet (comisarias)

p. 160 1996

MATILLA, José Manuel pp. 31-49 2004 Museo Nacional del Prado

PALABRAS CLAVE

OVEJA BURRO ASNO ACADÉMICO PEDANTE

ENLACES EXTERNOS