THE PEDANT

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	945 D4165

INSCRIPCIONES

Goya (in ink, 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

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
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. 122

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 135a

Goya grabador
Museo del Grabado Español Contemporáneo
Marbella 1996
from March 8th to May 5th 1996

BIBLIOGRAFÍA

SÁNCHEZ CANTÓN. Francisco Javier
n. 199
1954
Museo del Prado

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 186, cat. 631
1970
Office du livre

Dibujos de Goya, 2 vols
GASSIER, Pierre
p. 172, cat. 135
1975
Noguer

LAFUENTE FERRARI, Enrique
pp. 114-115
1980
Silex

WILSON-BAREU, Juliet
pp. 208-209, cat. 122
1992
Real Academia de Bellas Artes de San Fernando

Ydioma universal: Goya en la Biblioteca Nacional
SANTIAGO PÁEZ, Elena y WILSON-BAREAU, Juliet (comisarias)
p. 160
1996

Biblioteca Nacional, Sociedad Estatal Goya 96
y Lunwerg

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

PALABRAS CLAVE

OVEJA BURRO ASNO ACADÉMICO PEDANTE

ENLACES EXTERNOS