

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

Boston 1974
cat. 68v

1975
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

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

PALABRAS CLAVE

OVEJA BURRO ASNO ACADÉMICO PEDANTE

ENLACES EXTERNOS