# 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