

# 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 gaping 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 The bookshop has been replaced by what appears to be an audience attending the lectures of this curious professor.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 *Dream 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 Lunweg

Museo Nacional del Prado

**PALABRAS CLAVE**

**OVEJA BURRO ASNO ACADÉMICO PEDANTE**

**ENLACES EXTERNOS**