WITH PAIN COMES GAIN (LA LETRA CON SANGRE ENTRA)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS



DATOS GENERALES

CRONOLOGÍA	Ca. 1780 - 1785
UBICACIÓN	Museum of Zaragoza, Zaragoza, Spain
DIMENSIONES	19.7 x 38.7 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	Government of Aragon
FICHA: REALIZACIÓN/REVISIÓN	26 Apr 2010 / 12 Dec 2024
INVENTARIO	375 (54385)

INSCRIPCIONES

REGINA MARTIRUM (on the canvas, only visible by x-ray). This inscription shows that this painting was made on a recycled canvas which must previously have been used for a sketch or preparatory work for the Regina Martirum cupola in the Basilica of Our Lady of the Pillar, in Zaragoza.

HISTORIA

During the 19th century this painting was housed in the church of San Ildefonso (San Ildefonso-La Granja). In around 1920 it entered the Rosillo collection in Madrid, until finally being acquired by the Aragonese regional government in 2008.

From December 5th, 2024, and while the Zaragoza Museum remains closed for works, the painting is part of the exhibition *'Goya. From the Museum to the Palace*' in the Aljafería Palace in Zaragoza.

ANÁLISIS ARTÍSTICO

In thematic and chronological terms, this work is related to the Children's Games series of paintings , *Children playing children*, *Children Playing on a See-Saw*, *Children Fighting Over Chestnuts*, *Children*

Looking for Nests, *Children Playing Leapfrog* , *Children Playing at Bullfighting*. On the left-hand side of the canvas we see a teacher sitting in a large armchair whilst he strikes a student across the backside with a whip. On the right, other children are crying as they tidy up their clothing, obviously having just received this same punishment themselves. Behind them, the rest of the students are busily studying, either reading or writing, their diligence probably inspired by a fear of receiving the same chastisement as their classmates. The light coming through the window on the left-hand side falls selectively on the teacher and on the reddened buttocks of the pupil, leaving the rest of the scene in relative darkness.

In this painting, Goya denounces the precarious state of child education in Spain, just as he would later do again in a number of etchings in his *Caprices series* (nos. 3, 4, 25, 79 and 80). The little dog which he has painted below the schoolmaster is an allusion to submission, the attitude adopted by the children in the background as they go about their work in silence. The picture also makes reference to the lack of resources in the school, since the students are shown sharing books, and to the fact that education was something to which only the higher social classes enjoyed access, as demonstrated by the clothing of some of the students in this scene.

Goya may have been influenced by the painting by Michel-Ange Houasse (Paris, 1680-Arpajon, 1730) entitled *Interior of a School (El interior de una escuela)*, painted for the Royal Palace of La Granja.

EXPOSICIONES

Goya e Italia
Museo de Zaragoza Zaragoza 2008
organized by the Fundación Goya en Aragóna, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008
cat. 246

Goya y el Mundo Moderno
Museo de Zaragoza Zaragoza 2008
organized by the Fundación Goya en Aragón at the Museo de Zaragoza, consultant editors Valeriano Bozal and Concepción Lomba Serrano. From December 18th 2008 to March 22nd 2009
cat. 23

Madrid 2017

Hamburg 2019
cat. 36

Goya. From the Museum to the Palace
Zaragoza 2024
cat. 39

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Goya e Italia, 2 vols.
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Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 90, cat. 159 a
1970
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Goya. Nuevas visiones. Homenaje a Enrique Lafuente Ferrari
CALVO SERRALLER, Francisco y GARCÍA DE LA RASILLA, Isabel
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1987
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ENLACES EXTERNOS