

# WILL THE DISCIPLE KNOW MORE?

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (37/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

218 x 153 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguainta bruñida y buril

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

TITULAR

Ailsa Mellon Bruce Collection

FICHA: REALIZACIÓN/REVISIÓN

13 Dec 2010 / 29 May 2024

INVENTARIO

836 225

## INSCRIPCIONES

*Si sabrá mas el discipulo?* (at the bottom)

37. (in the upper right-hand corner)

## HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

There are some early printings in which the title is uncorrected, as the word "sabrá" does not

have an accent and the question mark does not appear.

In a state proof, the master-assassin's left hoof appears, but Goya decided to remove it in the final version, possibly to humanise him more.

A *preparatory drawing* for this engraving is in the Prado Museum.

#### ANÁLISIS ARTÍSTICO

In the centre of the engraving, a donkey is teaching several smaller donkeys to read. The teacher is seated on the ground, wearing a cap that covers his ears and wearing a knotted tie and sleeves with frilly cuffs. Between his paws he holds an open book with four "A's". In one of his hooves he holds a stick with which to impose his discipline if necessary. In front of the book, a pupil is trying to learn the lesson with three other pupils in the background, one of whom seems to be braying to repeat the letters. The animal in the foreground is also dressed in human clothing and raises a paw that rests on the page.

Goya insists in this picture, as an enlightened man, on the importance of education as the foundation for a better society and criticises the lack of training that teachers often had. He uses the figure of the donkey to ridicule some teachers who, because of their training, could never achieve good results.

Edith Helman points out the relationship between this print and the novel by José Francisco de Isla de la Torre y Rojo (Vidanes, León, 1703-Bologna, 1781), *History of the Famous Preacher Fray Gerundio de Campazas, alias Zotes*. This text tells the story of Gerundio, born in the town of Campazas in León and the son of a wealthy farmer, who attended a school where his own teacher was an ignoramus.

This engraving inaugurates in the series of *The Caprices* what have come to be known as "asnerías", a compact group of prints which ends in Capricho no. 42, *You Who Cannot*. They feature the donkey, a figure that forms part of Goya's iconography and which the painter used to refer to stupidity and ignorance. It is likely that Goya was aware of the presence of this animal in the writings of Erasmus of Rotterdam (Rotterdam, 1466-Basel, 1536) or Andrea Alciato (Alzano, Milan, 1492-Pavía, 1550), which may have served as a source of inspiration.

#### CONSERVACIÓN

The plate is in poor condition with the aquatint rather weakened (the National Chalcography, no. 208).

#### EXPOSICIONES

##### **Goya. Gemälde Zeichnungen. Graphik. Tapisserien**

Kunsthalle Basel Basle 1953

from January 23th to April 12th 1953

cat. 227

##### **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. 130

##### **Goya**

Nationalmuseum Stockholm 1994

consultant editors Juan J. Luna and Görel Cavalli-Björkman.

From October 7th 1994 to January 8th 1995

cat. 63

##### **Francisco de Goya**

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 37, p.64

##### **Francisco Goya. Sein leben im spiegel der graphik.**

**Fuendetodos 1746-1828 Bordeaux. 1746-1996**

Galerie Kornfeld Bern 1996

from November 21st 1996 to January 1997

##### **Goya artista de su tiempo y Goya artista único**

The National Museum of Western Art Tokyo 1999

from December 1st to July 3th

1999

cat. 43

### **Goya e la tradizione italiana**

Fondazione Magnani Rocca Mamiano di Traversetolo (Parma) 2006

consultant editors Fred Licht and Simona Tosini Pizzetti.

From September 9th to December 3th 2006

cat. 37, p.155

### **Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio Legnano 2006

exhibition celebrated from December 16th 2006 to April 1st 2007

p.33

cat. 115

### **Goya luces y sombras**

CaixaForum Barcelona 2012

consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012

cat. 29

### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 142

### **Goya: Order and disorder**

Museum of Fine Arts Boston 2014

cat. 53

## **BIBLIOGRAFÍA**

### **Goya engravings and lithographs, vol. I y II.**

HARRIS, Tomás

p.109, cat. 72

1964

Bruno Cassirer

### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet

p.180, cat. 522

1970

Office du livre

### **Goya, la década de los caprichos: dibujos y aguafuertes**

WILSON BAREAU, Juliet

pp.217-220, cat. 129-131

1992

Real Academia de Bellas Artes de San Fernando

### **Catálogo de las estampas de Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)

p.93, cat. 126

1996

Ministerio de Educación y Cultura, Biblioteca Nacional

### **El libro de los caprichos: dos siglos de interpretaciones (1799-1999). Catálogo de los dibujos, pruebas de estado, láminas de cobre y estampas de la primera edición**

BLAS BENITO, Javier, MATILLA RODRÍGUEZ, José Manuel y MEDRANO, José Miguel

pp.212-215

1999

Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,

Wilfredo

p. 204

2013

Pinacoteca de París

### **Goya: Order & Disorder**

ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)

p.118

2014

Museum of Fine Arts Boston Publications

### **Goya. In the Norton Simon Museum**

WILSON BAREAU, Juliet

pp. 42-75

2016

Norton Simon Museum

## **PALABRAS CLAVE**

**CRÍTICA EDUCACIÓN IGNORANCIA CAPRICCIO**

## **ENLACES EXTERNOS**