

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, aguatinta 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

**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. 115

January 1997

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 et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 142

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano 2006

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

p.33

Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat. 53

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

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