

# 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 / 14 Jun 2023
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.

## 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 Aragón, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008  
cat. 246

Hamburg 2019  
cat. 36

##### **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

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##### **La época de Goya**

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##### **L'opera pittorica completa di Goya**

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##### **Goya y el Mundo Moderno**

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Gobierno de Aragón y Fundación Bancaria Ibercaja

**ENLACES EXTERNOS**