

# 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 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

##### **Goya. From the Museum to the Palace**

Zaragoza 2024  
cat. 39

#### BIBLIOGRAFÍA

##### **Goya: etude biographique et critique suivié des catalogues complets**

LAFOND, Paul  
n° 62, p. 110  
1902  
Librarie de l'Art Ancien et Moderne

GUDIOL RICART, José  
vol. I, p. 265, cat. 189  
t. I  
1970  
Polígrafa

##### **La época de Goya**

SALCEDO RUIZ, Ángel  
p. 305, fig. 84  
1924  
Calleja

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

ANGELIS, Rita de  
p. 98, cat. 143  
1974  
Rizzoli

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

GASSIER, Pierre y WILSON, Juliet  
p. 90, cat. 159 a  
1970  
Office du livre

##### **Goya. Nuevas visiones. Homenaje a Enrique Lafuente Ferrari**

CALVO SERRALLER, Francisco y GARCÍA DE LA RASILLA, Isabel  
p. 235  
1987  
Fundación Amigos del Museo del Prado

**Goya e Italia, 2 vols.**

**Goya y el Mundo Moderno**

CALVO RUATA, José Ignacio, BORRÁS GUALIS,

SUREDA PONS, Joan (comisario)  
vol. I, p. 171, Vol. II, pp. 283 y 284,  
2008  
Fundación Goya en Aragón y Turner

TACK, Ifee and PISOT, Sandra  
p. 248  
2019  
Hirmer

LOMBA, Concepción y BOZAL, Valeriano  
(comisarios)  
p. 126 (il.), cat. 23  
2008  
Fundación Goya en Aragón y Lunweg

**Goya. From the Museum to the  
Palace**  
p. 39  
2024  
Zitro Comunicación

Gonzalo M. and MARTÍNEZ HERRANZ,  
Amparo  
p. 186  
2017  
Gobierno de Aragón y Fundación Bancaria  
Ibercaja

**ENLACES EXTERNOS**