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 Caprice*s 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
cat. 43

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

Goya e la tradizione italiana
Fondazione Magnani Rocca Mamiano di Traversetolo (Parma) 2006
consultant editors Fred Licht and Simona Tosini Pizzetti. From

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.33

Goya luces y sombras
CaixaForum Barcelona 2012
consultant editors José Manuel

Matilla and Manuela B. Marqués.

September 9th to December 3th 2006
cat. 37, p.155

From March 16th to June 24th 2012
cat. 29

Goya et la modernité
Pinacothèque de Paris París 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