THE SAME ELSEWHERE (LO MISMO EN OTRAS PARTES)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (23/82)

DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1812
DIMENSIONES	162 x 240 mm
TÉCNICA Y SOPORTE	Etching, lavis, drypoint and burin
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	01 Dec 2010 / 28 Oct 2022
INVENTARIO	836 225

INSCRIPCIONES

Signed Goya (lower left-hand corner), 14 (lower left-hand corner).

HISTORIA

See *Sad presentiments of what must come to pass.*

There is a third artist's proof that predates the writing and numbers added later. It bears signatures on the lower left-hand corner.

The title was handwritten on the print by Goya in the first and only series that is known to have been printed at the time the works were created, which the artist gave to his friend Agustín Ceán Bermúdez. Therefore, the title was etched into the plate at a later date and left

unchanged as of the first edition of the Disasters of War printed by the San Fernando Royal Academy of Fine Arts in Madrid in 1863, after the printing of the series in the possession of Ceán Bermúdez.

There is a surviving *preparatory drawing* for this print which is housed in the Prado Museum in Madrid.

ANÁLISIS ARTÍSTICO

A large number of corpses lie within a cave. Some of the figures still hold weapons in their hands and are still dressed, from which we can deduce that their deaths happened only a short time ago. The violent postures of the bodies and their facial expressions - some of the figures' mouths are open - accentuate the horror of the scene. The atmosphere of the scene is spectral, and it is clear that the bodies have not been discovered as yet.

Goya has made great use of etching techniques in the case of this print, creating short, horizontal lines that serve to capture the huge rock on the right-hand side of the composition that suggests the wall of the cave.

This print continues the series of images begun in prints no. 21, *It Will Be the Same* and nº 22, *All This and More* in which the corpses have the central role, depicted as human remains devoid of any dignity.

The artist has used the device of a cave in other works such as those depicting cannibals *Cannibals Preparing their Victims*. In those cases the space serves to create a different kind of atmosphere, with the cave represented as a place that shelters man and protects him - even in the case of the cannibals. In this print, however, the cave has not protected those who now lie dead within it.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 274)

EXPOSICIONES

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 239

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 23

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. 111

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 103

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 62

Goya en tiempos de guerra
Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
cat. 23

Goya et la modernité
Pinacothèque de Paris Paris 2013
from October 11st 2013 to March 16th 2014
cat.62

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 125

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet

1918
Blass S.A.

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
cat. 222
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

cat. 143
1964
Bruno Cassirer

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 131
2013
Pinacoteca de París

cat. 1031
1970
Office du livre

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet
pp. 114-151
2016
Norton Simon Museum

ENLACES EXTERNOS