

PERHAPS THEY ARE OF ANOTHER BREED (SI SON DE OTRO LINAGE)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (61/82)



DATOS GENERALES

CRONOLOGÍA

Ca. 1812 - 1815

DIMENSIONES

156 x 208 mm

TÉCNICA Y SOPORTE

Aguafuerte, lavis, punta seca, buril y bruñidor

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

01 Dec 2010 / 31 May 2023

INVENTARIO

836 225

INSCRIPCIONES

35 (on the lower left-hand corner).

HISTORIA

See *Sad presentiments of what must come to pass* (*Tristes presentimientos de lo que ha de acontecer*).

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 skeletal figure dressed in a white tunic stretches out his arms in a plea for help. He has an emaciated face, sunken eyes and prominent cheek and jawbones. The figure is surrounded by corpses and the dying, including women and children. Next to this group, some well-dressed, affluent figures ignore their pleas.

The clear sky, which in this case has not been rendered in aquatint, highlights the physical features of the figure begging for mercy. The artist accentuates the man's importance in the composition by dressing him in a white tunic. The clothing of the figures that witness the scene described as being "of another breed" in the title is rendered in aquatint, as are their indifferent faces.

The lack of food during times of war led to high levels of speculation, making fortunes for food producers who had, in the main, previously led a modest lifestyle. These *nouveau riche* changed their habits and dress, influenced by the arrival of new fashions from France. They would meet in the most prestigious, popular places in Madrid - such as Puerta del Sol, calle Carretas and calle Mayor - where there were also improvised morgues, and their prosperity marked a stark contrast with the poverty of the ordinary people.

Jesusa Vega establishes a connection between the second gentleman in the background and a drawing from *Album E* entitled *Contemptuous of the insults* (*Despreciar los Ynsultos*), which contains a self-portrait of the artist.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 312).

EXPOSICIONES

Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)

Hamburger Kunsthalle Hamburg 1980
cat. 92a

Goya y el espíritu de la Ilustración

Museo Nacional del Prado Madrid 1988
from October 6th to December 18th 1988. Exhibited also at Museum of Fine Arts, Boston, January 18th to March 26th 1989; The Metropolitan Museum of Art, Nueva York, May 9th to July 16th 1989, Madrid curator Manuela B. Mena Marqués, scientific directors Alfonso E. Pérez Sánchez and Eleanor A. Sayre
cat. 94

Francisco de Goya

Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 61

Francisco de Goya: Maleri, Tegning, Grafikk

Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
cat. 46 y cat. 149

Francisco Goya. Sein Leben im Spiegel der Graphik. Fundetodos 1746-1828 Bordeaux. 1746-1996

Galerie Kornfeld Bern 1996
from November 21st 1996 to

January 1997

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 141

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. 106

2022

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 100

Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat. 200

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de

cat. 163

1918

Blass S.A.

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

cat. 181

1964

Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

cat. 1096

1970

Office du livre

Goya y el espíritu de la Ilustración

PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor

A. (directores) and MENA, Manuela B.

(comisaria)

pp. 316-317, cat. 94

1988

Museo del Prado

Goya. Arte e condizione umana

PAZ, Alfredo de

lam. 194

1990

Liguori editore

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

cat. 275

1996

Ministerio de Educación y Cultura, Biblioteca Nacional

El Libro de los Desastres de la Guerra

BLAS BENITO, Javier and MATILLA, José

Manuel

pp.115-117

2000

Museo del Prado

OROPESA, Marisa and RINCÓN GARCÍA,

Wilfredo

p. 150

2013

Pinacoteca de París

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie

L. (comisarios)

p. 293

2014

Museum of Fine Arts Boston Publications

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 114-151

2016

Norton Simon Museum

TORAL OROPESA, María and MARTÍN

MEDINA, Víctor

p. 81

2022

Museo de Bellas Artes de Badajoz y Diputación de Badajoz

ENLACES EXTERNOS