

ONE ANOTHER

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (77/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

218 x 152 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta bruñida, punta seca y buril

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

13 Jan 2011 / 29 May 2024

INVENTARIO

836 225

INSCRIPCIONES

Unos á otros. (at the bottom)

77. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter.*

There is only one state proof with burnished aquatint, except for the upper part of the spears, dry point and prior to the burin in the Amsterdam Rijksmuseum. The title has been

handwritten on it, in which one can read *Casa rara, pero ay mas*, crossed out and under which the definitive title has been written.

A preparatory drawing for this print is in the Prado Museum.

ANÁLISIS ARTÍSTICO

Two characters ride on the shoulders of two others as if they were their horses. They take turns to place a pike on a wicker bull, which is held by a figure with his back to the viewer. The man on the left side of the engraving looks like a monk dressed in a habit and is mounted on an abbé wearing black clothes and buckled shoes. The other pair is composed of two noblemen, judging by their wigs and rich clothing with elegant, wide-cuffed jackets and buckled shoes. The latter are clearly reminiscent of those in *Dream 16: Growing Up After Dying*.

The Aragonese painter has distorted the features of the figures. The faces are cadaverous and emaciated, the eye sockets are strongly sunken and the bones of the faces are decisively marked. Through this monstrous physical appearance, it is possible that the artist is also trying to characterise them from a moral point of view.

In this engraving, Goya uses fine-grained aquatint in which the whites, achieved with the varnish reserves, and the soft burnishing of the men and the bull give a highly dramatic effect. He also uses the burin to finish off the ends of the spears.

The Prado manuscript describes this print as follows: "Thus goes the world, one mocks and bullfights another: he who used to be a bull now plays the knight in the bullring. Fortune directs the party and distributes the roles, according to the inconstancy of her whims". However, the one in the National Library comments: "The old fogies (Voltaire and Piron) are still fighting each other".

In this engraving Goya attacks the old social structure in which the nobility and the Church exploit the ignorant people, in the same way as he does in *Caprice No. 42, You Who Cannot*.

It is possible, as in other engravings in the series, that this image has more than one meaning and that, according to the manuscript in the National Library, Goya is referring to Voltaire (Paris, 1694-1778) and Alexis Piron (Dijon, 1689-Paris, 1773), between whom there was a rivalry that went beyond the literary.

CONSERVACIÓN

The plate is in rather poor condition is preserved in (National Chalcography, no. 248).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien

Kunsthalle Basel Basle 1953

from January 23th to April 12th 1953

cat. 255

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. 62

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. 174

Francisco de Goya

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

cat. 77, p.104

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio
Legnano 2006
exhibition celebrated from
December 16th 2006 to April 1st
2007

cat. 44

Goya: Order and disorder

Museum of Fine Arts Boston 2014
cat. 234

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. 83

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. 347

Goya e la tradizione italiana

Fondazione Magnani Rocca Mamiano di
Traversetolo (Parma) 2006
consultant editors Fred Licht
and Simona Tosini Pizzetti.
From September 9th to
December 3th 2006

cat. 77, p. 165

Goya et la modernité

Pinacothèque de Paris Paris 2013
from October 11st 2013 to March
16th 2014

cat. 176

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás
p.155, cat. 112
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p.185, cat. 607
1970
Office du livre

Goya, la década de los caprichos: dibujos y aguaafuertes

WILSON BAREAU, Juliet
pp.285-287, cat. 174-175
1992
Real Academia de Bellas Artes de San
Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
p.115, cat. 169
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.380-383
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo
p. 241
2013
Pinacoteca de París

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie
L. (comisarios)
pp. 336-337
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

CAPRICCIO ABUSO DE PODER NOBLEZA IGLESIA CADÁVER

ENLACES EXTERNOS