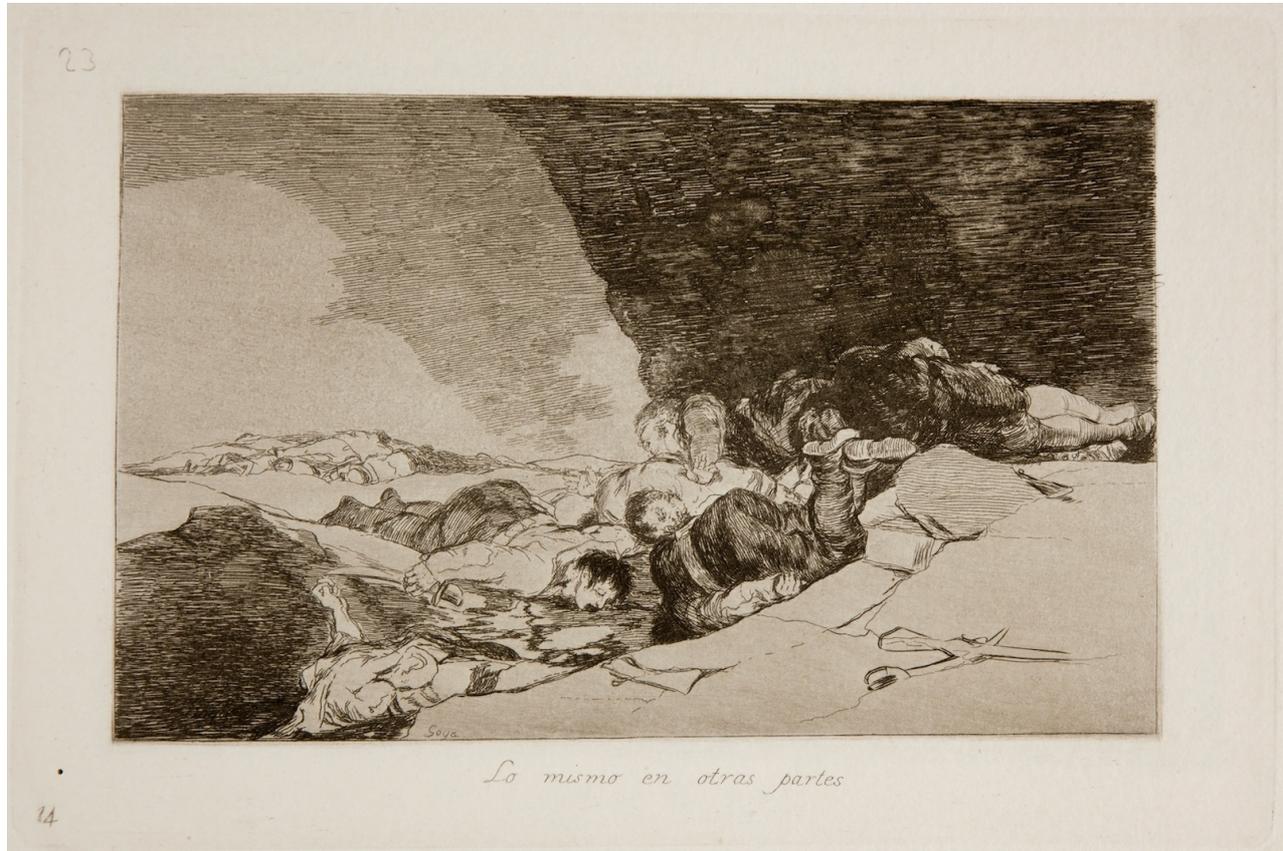


# THE SAME ELSEWHERE (LO MISMO EN OTRAS PARTES)

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, folle 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

1918

##### **Goya engravings and lithographs, vol. I y II.**

HARRIS, Tomás

cat. 143

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

GASSIER, Pierre y WILSON, Juliet

cat. 1031

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

1964

Bruno Cassirer

OROPESA, Marisa and RINCÓN GARCÍA,

Wilfredo

p. 131

2013

Pinacoteca de París

1970

Office du livre

**Goya. In the Norton Simon Museum**

WILSON BAREAU, Juliet

pp. 114-151

2016

Norton Simon Museum

**ENLACES EXTERNOS**