

# 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,  
New 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

**Francisco Goya. Sein  
leben im spiegel der  
graphik. Fuendetodos  
1746-1828 Bordeaux.**

**Goya e la tradizione  
italiana**  
Fondazione Magnani Rocca Mamiano di  
Toscana (Rome) 2006

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

#### BIBLIOGRAFÍA

**Goya engravings and lithographs, vol. I y II.**  
HARRIS, Tomás  
p.155, cat. 112  
1964  
Bruno Cassirer

**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

**Goya: Order & Disorder**  
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)  
pp. 336-337  
2014  
Museum of Fine Arts Boston Publications

**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 Aragóna, consultant editor  
Joan Sureda Pons. From June  
1st to September 15th 2008  
cat. 347

**Vie et ouvre de Francisco de Goya**  
GASSIER, Pierre y WILSON, Juliet  
p.185, cat. 607  
1970  
Office du livre

**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

**Goya. In the Norton Simon Museum**  
WILSON BAREAU, Juliet  
pp. 42-75  
2016  
Norton Simon Museum

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

**Goya, la década de los caprichos: dibujos y aguafuertes**  
WILSON BAREAU, Juliet  
pp.285-287, cat. 174-175  
1992  
Real Academia de Bellas Artes de San Fernando

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

#### PALABRAS CLAVE

**CAPRICCIO ABUSO DE PODER NOBLEZA IGLESIA CADÁVER**

#### ENLACES EXTERNOS