

# IT WILL BE THE SAME (SERÁ LO MISMO)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (21/82)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1810 - 1812

DIMENSIONES

148 x 218 mm

TÉCNICA Y SOPORTE

Etching and burnished lavis

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

01 Dec 2010 / 02 Jun 2023

INVENTARIO

836 225

## INSCRIPCIONES

Goya (lower left-hand corner), 25 (lower left-hand corner).

## HISTORIA

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

The second artist's proof shows that Goya etched his signature into the lower left-hand corner of the plate.

The title was handwritten on the print by Goya on the first and only series that we know was produced at the time of its creation, 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

In this print Goya depicts a scene that is probably taking place at night, given the extreme darkness of the setting. The print shows men trying to carry away some corpses. On the right, two men are holding a body wrapped in a white sheet that has been given great pictorial depth. Next to these two men in the middle ground, a figure covered from head to foot - perhaps a female relative of one of the dead - covers her face with her hands. On the left-hand side of the print are three more dead bodies.

The title of the print highlights the futility of moving the bodies, since taking them somewhere else will be no different to leaving them where they are: there is nothing that can be done.

This image must be understood in the context of print no. 22, *All This and More*, and n° 23, *The Same Elsewhere*, in which the artist also represents open spaces littered with piles of corpses. In both cases, the scenes have a markedly horizontal composition that transmits a strong sensation of stillness and peace, as well as a sense of sepulchral silence.

The moving of corpses after a battle is a theme also dealt with by Fernando Brambila (Cassano d'Adda, 1763-Madrid, 1832) and Juan Gálvez (Mora, Toledo, 1774-Madrid, 1847) in the print entitled *Second Ruin of the Interior of the Church of the General Hospital* (*Ruina segunda del interior de la iglesia del hospital general*) (ca. 1812-1813, Lázaro Galdiano Museum, Madrid).

#### CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 272)

#### EXPOSICIONES

##### **Goya and his times**

The Royal Academy of Arts London 1963  
cat. 66  
cat. 237

##### **De grafiek van Goya**

Rijksmuseum Rijksprentenkabinet Amsterdam  
1970  
from November 13th 1970 to  
January 17th 1971  
cat. 68

##### **Francisco de Goya**

Museo d'Arte Moderna Lugano 1996  
exhibition celebrated from  
September 22nd to November  
17th.  
cat. 21

##### **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. 109

##### **Ydioma universal: Goya en la Biblioteca Nacional**

Biblioteca Nacional Madrid 1996  
from September 19th to  
December 15th 1996  
cat. 218

##### **Francisco Goya. Capricci, follie e disastri della guerra**

San Donato Milanese 2000  
Opere grafiche della Fondazione  
Antonio Mazzotta  
cat. 101

##### **Goya. Opera grafica**

Pinacoteca del Castello di San Giorgio  
Legnano 2006  
exhibition celebrated from  
December 16th 2006 to April 1st  
2007  
p. 61

##### **Goya et la modernité**

Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March  
16th 2014  
cat. 60

2022

## BIBLIOGRAFÍA

### **Goya, grabador**

BERUETE Y MONET, Aureliano de  
cat. 123  
1918  
Blass S.A.

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

HARRIS, Tomás  
cat. 141  
1964  
Bruno Cassirer

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

GASSIER, Pierre y WILSON, Juliet  
cat. 1027  
1970  
Office du livre

### **Catálogo de las estampas de Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)  
cat. 219  
1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo  
p. 130  
2013  
Pinacoteca de París

### **Goya. In the Norton Simon Museum**

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

TORAL OROPESA, María and MARTÍN  
MEDINA, Víctor

p. 62  
2022

Museo de Bellas Artes de Badajoz y Diputación  
de Badajoz

## ENLACES EXTERNOS