

# 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. Fuendetodos 1746-1828 Bordeaux. 1746-1996**

Galerie Kornfeld Bern 1996  
from November 21st 1996 to January 1997

cat. 145

##### **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

##### **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 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

### **El Libro de los Desastres de la Guerra**

BLAS BENITO, Javier and MATILLA, José Manuel  
pp.115-117  
2000  
Museo del Prado

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

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

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

HARRIS, Tomás  
cat. 181  
1964  
Bruno Cassirer

### **Goya. Arte e condizione umana**

PAZ, Alfredo de  
lam. 194  
1990  
Liguori editore

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo  
p. 150  
2013  
Pinacoteca de París

TORAL OROPESA, María and MARTÍN MEDINA, Víctor  
p. 81  
2022  
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

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

GASSIER, Pierre y WILSON, Juliet  
cat. 1096  
1970  
Office du livre

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

SANTIAGO, Elena M. (coordinadora)  
cat. 275  
1996  
Ministerio de Educación y Cultura, Biblioteca Nacional

### **Goya: Order & Disorder**

ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)  
p. 293  
2014  
Museum of Fine Arts Boston Publications

## ENLACES EXTERNOS