

THE SAME (LO MISMO)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (3/82)



DATOS GENERALES

CRONOLOGÍA

Ca. 1810 - 1815

DIMENSIONES

162 x 223 mm

TÉCNICA Y SOPORTE

Etching, aquatint, burin, drypoint and burnisher

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

09 Aug 2012 / 24 May 2023

INVENTARIO

836 225

INSCRIPCIONES

48 (lower left-hand corner).

HISTORIA

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

There exists a state proof of this print with lavis and burnishing over the lines on the right thigh of the man who is shown raising the axe. There is another state proof which bears the number 48. Later, the number 3 was added, along with some touches of drypoint and burin.

The title was handwritten by Goya on the first and only print run that we know to have been made at the time, and which the painter gave to his friend Agustín Ceán Bermúdez. The title

was engraved on to the copperplate at a later date, and no other modifications were made to the image for the first edition of the *Disasters of War*, which was printed by the Royal Academy of Fine Arts of San Fernando, Madrid, in 1863.

No preparatory drawings for this print have been conserved.

ANÁLISIS ARTÍSTICO

In front of a pale background we see, in the foreground, the silhouette of a man raising an axe in both hands as he opens his mouth to shout. He is a Spaniard, and is about to decapitate the Frenchman lying on the ground before him. Behind these two characters, Goya has depicted a tangle of bodies engaged in a vicious fight with all sorts of different weapons. In one case, a French soldier with a sword fends off the attack of a Spaniard. Further back, a Spaniard who has clambered on to the back of a Frenchman is about to stab him with a knife. The ferocity of the Spaniards has allowed them to overwhelm the better-armed enemy in brutal fashion.

In this print, Goya stays with the theme addressed in print no. 2, *With or without reason*, and traces between the two works an analogous relationship which serves to demonstrate that these two scenes are in fact two sides of the same coin: violence. The Aragonese artist finds both acts unjustifiable and refuses to take the side of either the Spanish or the French.

A comparison suggests itself between the face of the figure holding the axe and those paintings in which Goya represents scenes of cannibalism. The wild round eyes, the lost expression, the emaciated face and marked cheekbones, and the gaping mouth all lend this character a primitive air and make him look like a relative to some tribe of cannibals. Goya uses these facial features to refer to the irrationality of these acts, both those of the Spaniard killing a French soldier and those of the cannibals tearing apart their human victims. Furthermore, the posture adopted by the man with the axe bears a strong resemblance to that of the figure who is shown with his back to the viewer in *The Forge*, of which a preparatory drawing has also been conserved.

This print also suggests some clear parallels with a print by Hanns Ulrich Franckh (1590/1595, Kaufbeuren-1675, Augsburg) that shows a man wielding an axe and preparing to attack a second figure lying on the ground (1656, Hamburger Kunsthalle). In this case, the analogies are not limited to the subject matter but also extend to the wild, hate-filled expression on the face of the figure wielding the axe.

CONSERVACIÓN

The etching plate is conserved in the National Chalcography Museum (cat. 254)

EXPOSICIONES

De grafiek van Goya

Rijksmuseum Rijksprentenkabinet Amsterdam
1970

from November 13th 1970 to
January 17th 1971

cat. 57

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

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from
September 22nd to November
17th.

cat. 108

cat. 82

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. 92

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano 2006

exhibition celebrated from December 16th 2006 to April 1st 2007

p. 52

Das Capriccio als Kunstprinzip

Wallraf-Richartz-Museum, 1996

from December 8th 1996 to February 16th 1997, exhibited also in Zurich, Kunsthaus, from March 14th marzo 1997 to June 1st 1997 and in Vienna, Kunsthistorisches Museum mi Palais Harrach, from June 29th 1997 to September 21st 1997.

cat. 108

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. 82

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione Antonio Mazzotta

cat. 82

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat.42

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de
cat. 105
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)
p.289-290, cat. 82
1988
Museo del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 121
2013
Pinacoteca de París

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás
cat. 996
1964
Bruno Cassirer

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)
cat. 185
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Goya. In the Norton Simon Museum

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

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
cat. 123
1970
Office du livre

Goya. Los desastres de la guerra, I

GALLEGO GARCÍA, Raquel
p. 22
2011
La Central

ENLACES EXTERNOS