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 Revolucionen. 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

Goya et la modernité

Goya: Order and disorder

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 París 2013
from October 11st 2013 to March 16th 2014
cat. 100

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 200

2022

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pp. 316-317, cat. 94
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Museo del Prado

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2000
Museo del Prado

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

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

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

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

ENLACES EXTERNOS