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, 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. 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 17th.
cat. 77, p.104

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. 83

Goya e la tradizione italiana
Fondazione Magnani Rocca Mamiano di Traversetolo (Parma) 2006
consultant editors Fred Licht and Simona Tosini Pizzetti. From

September 9th to December 3th 2006
cat. 77, p. 165

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
cat. 44

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

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 176

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 234

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p.155, cat. 112
1964
Bruno Cassirer

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

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

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

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

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

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

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

PALABRAS CLAVE

CAPRICCIO ABUSO DE PODER NOBLEZA IGLESIA CADÁVER

ENLACES EXTERNOS