

Chapter 1 : House of the Deaf Man - ePub - Peter Kristifek - Achat ebook | fnac

*House of the Deaf is a powerful, poetic, and suspenseful book. William Kennedy Lamar Herrin redefines vengeance and innocence in House of the Deaf, a tale of political violence in which the life-blood of the spirit confronts the cold blood of the terrorist - a finely wrought novel of near-mystical dimension.*

Francisco was their fourth child, following his sister Rita b. There were two younger sons, Mariano b. His education seems to have been adequate but not enlightening; he had reading, writing and numeracy, and some knowledge of the classics. According to Robert Hughes the artist "seems to have taken no more interest than a carpenter in philosophical or theological matters, and his views on painting Goya was no theoretician. He clashed with his master, and his examinations were unsatisfactory. Goya submitted entries for the Real Academia de Bellas Artes de San Fernando in and , but was denied entrance. Early biographers have him travelling to Rome with a gang of bullfighters, where he worked as a street acrobat , or for a Russian diplomat, or fell in love with beautiful young nun whom he plotted to abduct from her convent. That year he returned to Zaragoza and painted elements of the cupolas of the Basilica of the Pillar including Adoration of the Name of God , a cycle of frescoes for the monastic church of the Charterhouse of Aula Dei , and the frescoes of the Sobradiel Palace. He befriended Francisco Bayeu, and married his sister Josefa he nicknamed her "Pepa" [13] on 25 July Over five years he designed some 42 patterns, many of which were used to decorate and insulate the stone walls of El Escorial and the Palacio Real del Pardo , the residences of the Spanish monarchs. While designing tapestries was neither prestigious nor well paid, his cartoons are mostly popularist in a rococo style, and Goya used them to bring himself to wider attention. National Gallery of Art , Washington, D. Goya was beset by illness, and his condition was used against him by his rivals, who looked jealously upon any artist seen to be rising in stature. Some of the larger cartoons, such as The Wedding, were more than 8 by 10 feet, and had proved a drain on his physical strength. Ever resourceful, Goya turned this misfortune around, claiming that his illness had allowed him the insight to produce works that were more personal and informal. The tapestries seem as comments on human types, fashion and fads. He became friends with Crown Prince Don Luis , and spent two summers working on portraits of both the Infante and his family. The Family of the Infante Don Luis , The following year he became First Court Painter, with a salary of 50, reales and an allowance of ducats for a coach. He painted portraits of the king and the queen, and the Spanish Prime Minister Manuel de Godoy and many other nobles. These portraits are notable for their disinclination to flatter; his Charles IV of Spain and His Family is an especially brutal assessment of a royal family. Under his reign his wife Louisa was thought to have had the real power, and thus Goya placed her at the center of the group portrait. From the back left of the painting one can see the artist himself looking out at the viewer, and the painting behind the family depicts Lot and his daughters, thus once again echoing the underlying message of corruption and decay. Portrait of Manuel Godoy , In he painted Godoy in a commission to commemorate the victory in the brief War of the Oranges against Portugal. Godoy saw himself as instrumental in the publication of the Caprichos and is widely believed to have commissioned La maja desnuda. Neither theory has been verified, and it remains as likely that the paintings represent an idealized composite. Many of these depict miracles of Saint Anthony of Padua set in the midst of contemporary Madrid. The Sleep of Reason Produces Monsters , c. He became withdrawn and introspective while the direction and tone of his work changed. He began the series of aquatinted etchings , published in as the Caprichos "completed in parallel with the more official commissions of portraits and religious paintings. In Goya published 80 Caprichos prints depicting what he described as "the innumerable foibles and follies to be found in any civilized society, and from the common prejudices and deceitful practices which custom, ignorance, or self-interest have made usual". The artist completed portraits of the king for a variety of ministries, but not for the king himself. The Second of May , While convalescence between "â€", Goya completed a set of eleven small pictures painted on tin that mark a significant change in the tone and subject matter of his art, and draw from the dark and dramatic realms of fantasy nightmare. Yard with Lunatics is an imaginary vision of loneliness, fear and social alienation. The condemnation of brutality towards prisoners whether criminal or insane is a subject that Goya

assayed in later works [35] that focused on the degradation of the human figure. The scenes are singularly disturbing, sometimes macabre in their depiction of battlefield horror, and represent an outraged conscience in the face of death and destruction. It is likely that only then was it considered politically safe to distribute a sequence of artworks criticising both the French and restored Bourbons. The middle series plates 48 to 64 record the effects of the famine that hit Madrid in 1812, before the city was liberated from the French. The final 17 reflect the bitter disappointment of liberals when the restored Bourbon monarchy, encouraged by the Catholic hierarchy, rejected the Spanish Constitution of 1812 and opposed both state and religious reform.

*Las mujeres dan valor* The women are courageous. This plate depicts a struggle between a group of civilians fighting soldiers. *Y son fieras* And they are fierce or And they fight like wild beasts. Civilians, including women, fight against soldiers with spears and rocks. *Esto es malo* This is bad. A monk is killed by French soldiers looting church treasures. A rare sympathetic image of clergy generally shown on the side of oppression and injustice. The last print in the first group. *Murdered monks* lay by French soldiers looting church treasures. His works from 1812 to 1820 are mostly commissioned portraits, but also include the altarpiece of *Santa Justa and Santa Rufina* for the Cathedral of Seville, the print series of *La Tauromaquia* depicting scenes from bullfighting, and probably the etchings of *Los Disparates*. From the late 1820s he lived in near-solitude outside Madrid in a farmhouse converted into a studio. The house had become known as "La Quinta del Sordo" The House of the Deaf Man, after the nearest farmhouse had coincidentally also belonged to a deaf man. In his unpublished art he seems to have railed against what he saw as a tactical retreat into Medievalism. Goya did not intend for the paintings to be exhibited, did not write of them, [D] and likely never spoke of them. Many of the works were significantly altered during the restoration, and in the words of Arthur Lubow what remain are "at best a crude facsimile of what Goya painted. Today they are on permanent display at the Museo del Prado, Madrid. *Bordeaux* October 1827" [edit] *The Milkmaid of Bordeaux*, 1827, is the third and final Goya portrait which may depict Leocadia Weiss. She stayed with him in his Quinta del Sordo villa until with her daughter Rosario. It is known that Leocadia had an unhappy marriage with a jeweler, Isideo Weiss, but was separated from him since Her husband cited "illicit conduct" during the divorce proceedings. She had two children before the marriage dissolved, and bore a third, Rosario, in when she was Isideo was not the father, and it has often been speculated although with little firm evidence that the child belonged to Goya. Largely destitute, she moved into rented accommodation, latter passing on her copy of the *Caprichos* for free.

**Chapter 2 : The House of the Deaf Man (Peter Kráľ) | Phil Clement**

*The House of the Deaf Man takes readers on a tour of Slovak history from the 15th to the 19th century. It is narrated by the doctor's son, Adam, who comes to say goodbye to the house from which he has never managed to break free.*

Francisco de Goya In Francisco de Goya, the influential Spanish artist, was struck once again by a serious illness from which he recovered only thanks to the Madrid doctor Eugenio Garcia Arrieta. In the background are some sinister figures half-hidden in the dark. The Black Paintings were created by the artist for his personal purposes, as internal decorations, not meant to be viewed by anybody else. This is why they were painted directly on the walls, he did not name them and also the symbolism is more obscure, since he did not need to worry about other people understanding them. The Dog is possibly the most enigmatic of them, originally located on the upper floor, situated next to the door, lonely and abandoned. Francisco Goya, *The Dog*, Oil mural on plaster transferred to canvas, The composition is very minimal, divided horizontally in the upper and the below. The upper part is golden yellow and takes up most of the painting, the lower part is dark brown and it is just a shallow strip going up from left to right in a kind of wave. We do not know if it is a sand dune, or the sea, we would not know that it is a landscape at all if it was not for the dog in between. Same with the upper part we presume it is a sky but it might be just as well a huge rock. It is also a figure dwarfed by its surroundings, but while in *Monk by the Sea* we can still clearly identify the land, the sea and the sky, Goya breaks away with the tradition of landscape painting and uses just colours to create a feeling. Caspar David Friedrich, *Monk by the Sea*, oil on canvas, 1810. His ears are folded back and he is looking with a hopeful sad expression at someone or something outside the composition. It is amazing how much feeling could Goya convey in the expression of the dog. It could be seen as a futile struggle of an individual against natural forces, a reoccurring theme in Romantic paintings, and the artwork does indeed radiate a strong sense of the sublime. We do not know what is going on, but it has a deep emotional impact on us as the viewer nevertheless. It is even more menacing than *Saturn Devouring his Son*, another from the Black Paintings, without being so explicit. It evokes a feeling of loneliness, hopelessness, surrender to faith and abandonment. Oil mural transferred to canvas, 1788, cm x 81cm. Museo del Prado, Madrid The dog was always a symbol for loyalty in the past, if this were true here as well, it is a loyalty betrayed. The dog is unable to move, waiting for help from outside, that will never come. *The New York Times*, 27 July

**Chapter 3 : The House of the Deaf Man: An English Debut - UCL's Arts and Culture Journal**

*The House of the Deaf Man becomes a space where a strange Master of Ceremonies guides you past walls that talk and a woman carries a severed head through a supermarket. In this house a mad band plays on as a man hangs a spoon from his nose and all the king's and bankers' horses come tumbling down.*

Art Shop A virtual tour in the Quinta del Sordo This virtual brief tour in the "Quinta del Sordo" includes renders of the interior of the house, which have been created by theartwolf. These images are property of theArtWolf. If you wish to include them in your web, please contact us. You can publish a limited number of images if you include the reference [www.theartwolf.com](http://www.theartwolf.com). The "Saturn devouring his son" and "Judith and Holofernes" in the foreground "The great he-goat witches sabbath", cm. The "Saturn devouring his son" and "Judith and Holofernes" in the foreground "A pilgrimage to San Isidro", cm. The distribution is quite different from the lower room, being only one window in every large wall Upper floor: In the whole History of Art few figures are as complex for studying as the brilliant artist born in in Fuendetodos, Spain. Enterprising and indefinable, a painter with no rival in all his life, Goya was the painter of the Court and the painter of the people. He was a religious painter and a mystical painter. He was an oil painter, a fresco painter, a sketcher and an engraver. And he never stopped his metamorphosis Due to all this, most of the biographies that try to cover the entire oeuvre by Goya inevitably fall in the indecision and the unwarranted suppositions. But that is not the objective of this brief essay, in which we are going to try to take an impossible walk on the now destroyed "Quinta del Sordo" House of the Deaf Man, the original home of the "black paintings" exhibited today at the Prado Museum, Madrid. We know very few about about this Quinta and the reasons that took to Goya to decorate it with so peculiar paintings after acquiring it in The house, located in the outskirts of Madrid, was a solid two floor building to which Goya added a new wing for the kitchen and other dependencies. The house had two main rooms -measuring 9 x 4. We also know that these rooms had been decorated with rural motifs previous to their purchase by the artist. So, why did Goya decide to change this glad decoration for the restlessness horror of the "black paintings"? Was the desperation after the Spanish Civil War of ? These paintings were initiated one decade after the end of the War, and Goya had already made its particular "anti-war manifesto" with "The Disasters of War". Was the reason his -at the time- almost total deafness? Or maybe the serious disease he suffered in ? The reasons for this decision are still unknown. What we do know -despite the damage suffered by the works when transferred the frescoes to canvases- are the results. First of all, we have to say that -despite the dark fame of these paintings- not all them were gloomy or terrible. It is true that today almost everybody associates the "black paintings" to "Saturn devouring his son" or to the ruthless "Duel with cudgels", but in the set we found pieces in which the irony flock any vestige of horror -"Two women and a man"- or even the beautiful figure of the "Leocadia", elegant and serene despite of her mourning. In addition, the rooms, with abundant windows opened to the Madrilenian countryside, had to receive an important amount of sunlight, so the Quinta must have been far from being the dark place that many historians seem to suggest. The presence of these windows in the walls organized the distribution of the frescoes in the rooms. Whereas the ground floor hall had two windows in each one of its large walls, the upper floor hall had only one. This allowed Goya to create enormous compositions between the windows of the lower room; while in the upper room he was limited to create just two smaller frescoes in each side of the window. In the smaller walls, to each side of the door or window, and even above them; Goya painted smaller compositions that were somehow related to its larger sisters. Two great programs dominated the lower room. That carnival of tortured faces that is "A pilgrimage to San Isidro" has been interpreted in two different ways: But there is also a theory that relates it to the Roman celebration of the Saturnalia, dedicated to the Roman God Saturn. On the other hand, the "Judith and Holofernes" make reference to a quite famous Biblical story. Peculiarly, this painting is somehow related to "Saturn devouring his son", in which another mutilated body is shown to us. This was perhaps the most important painting of the entire Villa, although when the fresco was transferred to canvas it lost a great part in his right end which causes a strange asymmetry between the young sitting girl and the great he-goat. The painting looks not exactly terrible, but disturbing and even parodic. It is quite suggestive to

compare this work with the one of the same subject that Goya painted in Madrid , Lazaro Galdiano Museum , in which the figure of the he-goat, looking directly to the observer, is the unique protagonist of the composition, which does not happen here. This fresco was flanked by the terrible "Saturn devouring his own son", perhaps the most famous of the "black paintings", still used nowadays as a symbol of the horror and madness. It is quite possible that Goya knew the version of the Saturn painted by Rubens in Madrid, Prado Museum but he decided to separate from any mythological symbol or interpretation to focus on the expressivity of the face, reflecting the cruelty of the act. This "expressionist foretaste" is nowadays one of the most popular and instantly recognizable paintings of the Prado Museum. Opposed to the explicit horror of the "Saturn" we find the serenity of the "Leocadia" also called "A Manola: It is possible that between this painting and the "Two monks", and located above the door, was placed the "Old man and old woman eating a soup". In the upper room we could find seven paintings. First of all, next to a door, lonely and abandoned, we found "The Dog". This is perhaps the most enigmatic painting of the entire Quinta. It depicts a dog, totally hidden except for his head, against an ochre background. We can know nothing more about the protagonist or the meaning of this fresco. Where is that dog? What is he looking at? Is he sinking, or, on the contrary, he sticks his head out cautiously, afraid of something we are not able to intuit? There are many interpretations of this painting, associating the dog to the infernal figure who guides the dead souls to the Hell, and suggesting it as a symbol of the abandonment and the neglect. In the great wall located next to this painting were also two great frescoes: Asmodeo was in mythology a killer demon that Goya represented -we ignore the reason- as a woman who partially covers her face, while floating in the sky carrying a horrified man. In front of these two great paintings were other two: The first of them is perhaps the most terrible of all the "black paintings", along with the Saturn, but here we are not looking at any fantastic or mythological scene: This work has been interpreted as an allegory of the Civil War. Contrasting with these two figures tragically anchored to the ground, the figures of "The Fates" float in the air, as do those in the Asmodea, located -not by chance- just opposite to this painting. In one of the smaller walls of the upper room, Goya created two paintings of vertical format, smaller in size than the previous ones. Entitled "Reading" and "Women laughing", they are less terrible, although chromatically darker, than their companion paintings. The paintings were exhibited at the Universal Exhibition of Paris in , and later they were donated to the Prado Museum, where they are exhibited nowadays. We know that the walls were decorated with floral motifs, but -as we do not have a photography or a reliable depiction of such decoration- we have chosen a neutral background. We have not included any piece of furniture, and the natural light could have been quite different. This virtual brief tour in the "Quinta del Sordo" includes renders of the interior of the house, which have been created by theartwolf.

**Chapter 4 : The House of the Deaf Man by Peter Kristufek**

*But The House of the Deaf Man really blew me away. The tale, told by protagonist Adam Trnovsky, who recounts snippets and anecdotes of family life while he clears o Peter Kristufek takes you on a heart wrenching tour of family life amid a backdrop of several regime changes that swept across Slovakia during the 20th century.*

It was demolished in February 1789. Goya acquired the Quinta del Sordo villa on the banks of the River Manzanares , near the Segovia bridge and with views over the plains of San Isidro, in February 1789. It has been suggested that he bought the house to escape public attention; he lived there with Leocadia Weiss, even though she was still married to Isidoro Weiss. It is thought that Goya had a relationship with her and possibly a daughter, Rosario. It is not known exactly when Goya began painting the Black Paintings. He may have started work on the murals between February and November when he fell seriously ill as testified by the disturbing Self-portrait with Dr Arrieta. What is known is that the murals were painted over rural scenes containing small figures, as Goya made use of the landscapes in some of his murals such as Fight with Cudgels. Heads in a landscape is, in all probability, the fifteenth Black Painting. It became separated from the other paintings in the collection and is now in the collection of Stanley Moss in New York City. If the light-toned bucolic paintings are also the works of Goya, it may be that his illness and the turbulent events of the Trienio Liberal led him to paint over them. However, Nigel Glendinning assumes that the paintings "already adorned the walls of Quinta del Sordo when he bought it. Mariano de Goya transferred ownership of the villa to his father Javier de Goya in 1793. The slow process of transferring the murals onto canvas began in 1808. However, in 1808 the baron donated the paintings to the Spanish state and they are now on display at the Museo del Prado. However, only fourteen paintings arrived at the Museo del Prado. Many critics consider that because of its size and theme the missing painting must be the one identified as Heads in a landscape New York, collection Stanley Moss. Leaving this aside, the original distribution of the murals in Quinta del Sordo was as follows. On the two long sides there were two windows near the shorter walls. Between these windows, there were two large murals in the form of landscapes: At the back, on the smaller wall opposite the entrance, there was a window in the centre with Judith and Holofernes on the right and Saturn Devouring His Son on the left. The first floor was the same size as the ground floor, although there was only one central window in the long walls with a mural on each side. The right-hand wall as one entered contained Fantastic Vision nearest to the entrance with Procession of the Holy Office beyond the window. On the short wall at the back it was possible to see Women Laughing on the right and Men Reading on the left. To the right of the door was The Dog and to the left Heads in a landscape. Information may be gained from written testimonies regarding the distribution and the original state of the murals and also from an in situ photographic inventory carried out by Jean Laurent in 1963. The art historians Gregorio Cruzada Villaamil and Charles Yriarte had been concerned for at least ten years that increases in property prices in the area would result in the redevelopment of the villa and the loss of the paintings. The walls were papered as was the custom in bourgeois and aristocratic residences, possibly with wallpaper from the Royal Painted Paper Factory which was patronized by Fernando VII. The paper on the ground floor was decorated with motifs of fruit and leaves and the first floor was decorated with geometrical drawings organized in diagonal lines. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. February Learn how and when to remove this template message Men Reading is thought to represent a clandestine political gathering of the type that occurred during the troubled years of the Trienio Liberal The chromatic range of the Black Paintings is limited to ochre, gold, brown, grey and black. Only the occasional white shines from clothes to give contrast or the rare stroke of blue from the sky or green from a landscape. The image portrays the Titan Kronos or Saturn in Roman mythology , father of Zeus , eating one of his children. Fearing a prophecy that one of his children would overthrow him, Saturn ate each of his children upon their birth. Goya depicts this act of cannibalism with startling savagery. The background is black while the limbs and head of Saturn seem to pop out of the shadows. His fingers dig into the back of his child whose head and right arm are already consumed. The only use of color beside fleshtones is the splash of red blood covering the mutilated outline of the upper part of the partially eaten,

motionless body which is chillingly depicted in deathly white. Ominous and gloomy, this earth-toned illustration depicts the ancient belief that the Sabbath was a meeting of witches supervised by the Devil who took the form of a goat. The goat is painted entirely in black and appears as a silhouette in front of a coven of witches and warlocks. They have sunken eyes and horrifying features, and appear huddled together, leaning towards the devil. Only one girl seems resistant to the crowd. She sits at the far right, dressed in black. Not all of the Black Paintings share the limited colours of the previous two examples. It has been taken as a premonition of the fight of the two Spains that would dominate the following decades. Fantastic Vision also uses bright red in the garb of one of the two giant figures hovering over a group of horsemen and also in the feather of the hat of a rifleman taking aim at these figures. Art critics agree that certain psychological and social influences lay behind the creation of the Black Paintings. From a sociological point of view, everything suggests that Goya painted these murals after and after recovering from his illness, although there is no definitive proof of this. His satirical treatment of religion pilgrimages, processions, the Inquisition and civil confrontations such as in Fight with Cudgels, or the visibly conspiratorial meetings that appear in Men reading; or even taking into account the political interpretation that may be applied to Saturn: In fact, the period when Spain was governed by a liberal government the Trienio Liberal which lasted from 1808 to 1814 coincided with the creation of the murals. It may be that the themes and tone of the paintings were made possible by the absence of political censure which increased again with the restoration of absolute monarchy. Themes[ edit ] Despite a number of attempts, no overarching interpretation of the series in its original context has been widely accepted. According to these rules, and taking into consideration that the ground floor was used as a dining room, the theme of the paintings should accord with their surroundings. In addition Judith killed Holofernes after inviting him to a banquet. Other paintings invert the traditional bucolic scene and are related to the nearby hermitage dedicated to the patron saint of Madrid: A Pilgrimage to San Isidro, Procession of the Holy Office and even Leocadia, whose sepulchre could relate to the cemetery near to the hermitage. On the first floor, Glendinning highlights the contrast between laughter and tears satire and tragedy and between earthly elements and those of the air. The first dichotomy is represented by Men Reading with its serious atmosphere, which is opposed by Women Laughing. These are the only two dark paintings in the room and they represent the model against which the other murals are measured, as they are the paintings that first become visible when a person enters the room. In the same way, the mythological scenes of Fantastic Vision and The Fates represent tragedy, while the other paintings such as Procession of the Holy Office provide a glimpse of a satirical scene. As regards the second of the contrasts, there are figures suspended in the air in the two previously mentioned paintings and others buried or seemingly rooted in the ground as in Duel with Cudgels, Holy Office or Dog. Style[ edit ] A Pilgrimage to San Isidro shows the most characteristic stylistic features represented in the Black Paintings. A Pilgrimage to San Isidro photographed by J. The mural was completely surrounded by painted wallpaper, even on the ceiling. On the left of the painting a corner of the room is visible and not a window. The only constant among the paintings are the stylistic elements. The composition of these paintings is innovative. The figures usually appear off-center, with the most obvious example of this being Heads in a Landscape where five heads cluster in the lower right-hand corner of the painting seemingly cut-off or about to leave the frame. This lack of balance demonstrates a very modern compositional style. Other paintings where the figures are to one side include A Pilgrimage to San Isidro where the main group is off center to the left, Procession of the Holy Office where the main group is to the right and even The Dog where empty space occupies the majority of the vertical space, leaving a small area below for the slope and the semi-submerged head. Many of the scenes depicted in the Black Paintings are nocturnal, demonstrating the absence of light, the day that died. All of this generates a feeling of pessimism, of terrible visions, of enigma and unreal space. The figures in the latter condition have their eyes open wider and their pupils surrounded by white; their mouths agape, their faces are caricatures, animalistic and grotesque. We are faced with the digestive tract, something disowned by academic norms. Goya shows us the ugly, the terrible; there is no beauty in art, only "pathos" and a certain intention to display all aspects of human life, including those aspects that make us feel uncomfortable. Bozal, not in vain, has called it the secular Sistine Chapel where salvation and beauty have been substituted by lucidity and an awareness of solitude, old age and

death. All these features are a demonstration of the characteristics that are currently considered to be the precursors of pictorial expressionism. It can be said that in this series Goya went further than ever in realizing his revolutionary ideas and innovative approach to pictorial art.

### Chapter 5 : Gatehouse Press » House of the Deaf Man

*The House of the Deaf Man by Peter Kristufek, , available at Book Depository with free delivery worldwide.*

### Chapter 6 : Black Paintings - Wikipedia

*The house of the deaf man. [Peter Krišťáček; Julia Sherwood; P A Sherwood] -- "Alfonz Trnovský½, a general practitioner in the small town of Brezany, has spent his whole life pretending to be radiantly happy and contented, unburdened by history and all its abysses, twists, and.*

### Chapter 7 : House of the deaf man | Zemo's Art History

*In , at the age of 72, Goya moved into a two-storey house outside Madrid that was called Quinta del Sordo (Deaf Man's Villa). Although the house had been named after the previous owner, who was deaf, Goya too was nearly deaf at the time as a result of an illness he had suffered when he was*

### Chapter 8 : Deaf man's text saves house from fire

*Composer Sergey Zheludkov The House of the Deaf Man The poem for piano Part I. The Time Angel Campos Mendoza-piano (Spain) Moscow. <http://sergejzheludkov>.*

### Chapter 9 : The House of the Deaf Man by Peter Kriestaufek

*Alfonz Trnovsky, a genial and respected general practitioner in Breany, a small (fictitious) town in western Slovakia, spent his whole life pretending to be radiantly happy and contented, while the reality was quite different.*