

THIS IS WORSE (ESTO ES PEOR)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (37/82)



DATOS GENERALES

CRONOLOGÍA

Ca. 1812 - 1815

DIMENSIONES

157 x 208 mm

TÉCNICA Y SOPORTE

Etching, lavis and drypoint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

08 Dec 2010 / 24 May 2023

INVENTARIO

836 225

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 are no surviving preparatory drawings for this print.

ANÁLISIS ARTÍSTICO

In the foreground Goya has etched a naked body which has been mutilated and brutally impaled on a tree. Behind this in the background a French soldier wields a sword: it is impossible to tell if he is killing someone or dismembering a corpse. On the left, another soldier is dragging another corpse along the ground by the legs.

The impaled body seems to be a demonstration of what the French were capable of in times of war. Goya has taken care over the depiction of the figure, which shows a clear classical influence. It could be said that the studies of the Belvedere Torso Goya made as a young man in his *Italian sketchbook* during his stay in Rome (1769-1771) give rise to and find expression both in this image and print no. 39, *Great deeds! With dead bodies!* (*Grande hazaña! Con muertos!*).

This is worse is also linked to print no. 36, *Not this time either* (*Tampoco*), since Goya establishes a comparison between these two forms of punishment, reaching the conclusion that the second is the worse of the two. There is also a connection between this print and no. 33, *What more can be done?* (*Qué hai que hacer mas?*) which may form the starting point for this work.

The aggressiveness of nature is patently and cruelly obvious in this work, in which the tree is not only a support for the act but also an instrument of torture.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 288).

EXPOSICIONES

Goya. Drawings, Etchings and Lithographs

Goya. Drawings London 1954

from June 12th to July 25th 1954

cat. 60

Francisco de Goya

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from

September 22nd to November 17th.

cat. 37

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano 2006

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

p. 69

De grafiek van Goya

Rijksmuseum Rijksprentenkabinet Amsterdam 1970

from November 13th 1970 to January 17th 1971

cat. 77

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. 123

Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)

Hamburger Kunsthalle Hamburg 1980

cat. 87

Francisco Goya. Capricci, follie e disastri della guerra

San Donato Milanese 2000

Opere grafiche della Fondazione Antonio Mazzotta

cat. 117

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat.76

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de

cat. 139

1918

Blass S.A.

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

cat. 242

1996

Ministerio de Educación y Cultura, Biblioteca Nacional

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

cat. 157

1964

Bruno Cassirer

El Libro de los Desastres de la Guerra

BLAS BENITO, Javier and MATILLA, José Manuel II, pp. 76-78

2000

Museo del Prado

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

cat. 1052

1970

Office du livre

Goya. Die Kunst der Freiheit

TRAEGER, Jörg

p.145, fig. 52

2000

Verlag C. H. Beck

Goya en tiempos de guerra

MENA MARQUÉS, Manuela B.

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo

Goya. In the Norton Simon

MUSEUM

p. 37
2008
Museo Nacional del Prado

p. 138
2013
Pinacoteca de París

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

ENLACES EXTERNOS