THIS IS THE WORST!

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (74/82)



DATOS GENERALES

CRONOLOGÍA	Ca. 1820 - 1823
DIMENSIONES	179 x 220 mm
TÉCNICA Y SOPORTE	Etching and burnisher
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	03 Jan 2011 / 02 Jun 2023
INVENTARIO	836 225

INSCRIPCIONES

On the sheet of paper on which the wolf writes you can read *Misera humanidad la culpa es tuya. Casti*.

HISTORIA

See *Sad forebodings of what is to come*.

The title of the print was handwritten by Goya on the first and only series known to us at the time of its production, which the painter gave to his friend Agustín Ceán Bermúdez. Thus the title was subsequently engraved on the plate without any modification from Ceán Bermúdez's copy for the first edition of the

Disasters of War published by the Royal Academy of Fine Arts of San Fernando in Madrid in 1863.

In the proof of the first state, on the verso of the folio, the black ink spotting of engraving no. 78, *It defends itself well,* can be seen.

A *preparatory drawing* of this engraving is in the Prado Museum

ANÁLISIS ARTÍSTICO

In a landscape, a wolf, although it has sometimes been said to be a fox, sits on its hindquarters and writes on a parchment the following sentence: *Miser humanity, the fault is yours.* Casti. In front of him prostrates a friar who holds the inkwell and looks at him with devotion. He is surrounded by a large group of people with emaciated faces, perhaps as a result of hunger and war. On the right of the engraving two of them are dressed in rags and one has his hands tied with a rope.

In this case there is no doubt about the influence that the text by Giambattista Casti (Viterbo or Acquapendente, 1724-Paris, 1803) *Gli animali parlanti* (1801) had on the creation of this print, as Goya himself wrote a fragment of this work on the paper on which he wrote the animal in the scene. *Gli animali parlanti* was translated into Spanish in 1813 by Francisco Rodríguez de Ledesma and published by the Espinosa press. Although only two cantos were published, according to the title of the Spanish version, the work had been translated in its entirety: *Animals talking. Epic poem divided into twenty-six verses*, by Juan Bautista Casti. It might also be thought that Goya had read it all in Italian, of which he must have had a discreet knowledge thanks to his stay in that country (1769-1771). This print could be a representation of a poem from Canto XXI, where Goya changed the original word for "slave" to "wretch". In Casti's text, the prime minister in charge of starting the war is a fox, who in this print could be signing a decree with the approval of the Church, symbolised in the print by the friar holding the inkwell.

If it were a wolf, Goya would be referring to the cunning and ferocity with which the rulers convinced the people that all the misfortunes that had befallen them were their fault.

CONSERVACIÓN

The plate is in the National Chalcography (cat. 325).

EXPOSICIONES

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 60

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 74

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. 164

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 229

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 154

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 113

Expérience Goya
Lille 2021
cat. 95

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 176
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 194
1964

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1122
1970

Bruno Cassirer

Office du livre

A solution to the enigma of Goya's emphatic caprices nº 65-80 of The Disasters of War
Apollo
GLENDINNING, Nigel
pp.186-191
107
1978

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 295
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 156
2013
Pinacoteca de París

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

Expérience Goya (cat. expo)
COTENTIN, Régis
pp. 169-170
2021
Réunion des Musées Nationaux

ENLACES EXTERNOS