

# 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 Revolutionen. 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 Paris 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.

### **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

### **Goya. In the Norton Simon Museum**

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

### **Goya engravings and lithographs, vol. I y II.**

HARRIS, Tomás  
cat. 194  
1964  
Bruno Cassirer

### **Catálogo de las estampas de Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)  
cat. 295  
1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

### **Expérience Goya (cat. expo)**

COTENTIN, Régis  
pp. 169-170  
2021  
Réunion des Musées Nationaux

### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
cat. 1122  
1970  
Office du livre

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

## ENLACES EXTERNOS