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

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 77

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 87

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 37

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

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 117

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 69

Goya en tiempos de guerra
Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
cat. 98

Goya et la modernité
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1964
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Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
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1970
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p.145, fig. 52
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Goya en tiempos de guerra
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Goya. In the Norton Simon Museum

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Museo Nacional del Prado

p. 138
2013
Pinacoteca de París

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

ENLACES EXTERNOS