

THE WORST IS TO BEG (LO PEOR ES PEDIR)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (55/82)



DATOS GENERALES

CRONOLOGÍA

Ca. 1812 - 1815

DIMENSIONES

154 x 207 mm

TÉCNICA Y SOPORTE

Agua fuerte, lavis y bruñidor

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

16 Dec 2010 / 02 Jun 2023

INVENTARIO

836 225

INSCRIPCIONES

Goya (lower left-hand corner, with the "y" written backwards); 37 (lower left-hand corner).

HISTORIA

See *Sad presentiments of what must come to pass*.

The second artist's proof shows that the lavis extends up to the edges of the plate with light burnishing on the ground area and the sky towards the left-hand edge.

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 is a surviving *preparatory drawing* for this print which is housed in the Prado Museum in Madrid.

ANÁLISIS ARTÍSTICO

In this print Goya continues to explore the subject of famine begun in print no. 48, *A cruel shame!* (*Cruel lástima*). In the middle of a waste ground a group of starving people beg the help of a young woman who passes by them, head lowered. In the background a French officer watches the scene.

Goya has left the sky completely clear, omitting the aquatint he uses for skies in other works. The faces of the starving figures in the centre of the composition are picked out in aquatint. Their faces are gaunt, their eye sockets sunken, while their legs and arms are mere bones and their clothing is ragged.

The well-dressed young woman has been the subject of much discussion. Eleanor Sayre believes that it might be the Spanish wife of the French officer that also appears in the print: a depiction of a mixed marriage. Lecaldano suggests that this figure might be a young middle-class woman who cannot bear the sight of the starving people and for this reason turns her gaze away from them, although he does not link her to the soldier in the background. Jesusa Vega and Juan Carrete raise the possibility that the figure is a prostitute, a profession that offered many women a solution to the difficult circumstances caused by the war. This would explain why the young woman does not look at the dying figures as she passes by, her gaze fixed on the French officer who would represent the best potential client of the time.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 306).

EXPOSICIONES

Goya y el espíritu de la Ilustración

Museo Nacional del Prado Madrid 1988
from October 6th to December 18th 1988. Exhibited also at Museum of Fine Arts, Boston, January 18th to March 26th 1989; The Metropolitan Museum of Art, Nueva York, May 9th to July 16th 1989, Madrid curator Manuela B. Mena Marqués, scientific directors Alfonso E. Pérez Sánchez and Eleanor A. Sayre
cat. 91

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. 139

Francisco de Goya

Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 55

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 222

Francisco de Goya: Maleri, Tegning, Grafikk

Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
cat. 145

Goya. Opera grafica

Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p. 78

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. 108

Goya luces y sombras

CaixaForum Barcelona 2012

consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012

cat. 48

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 94

2022

BIBLIOGRAFÍA

Goya, grabador

BERUETE Y MONET, Aureliano de

cat. 157

1918

Blass S.A.

Goya y el espíritu de la Ilustración

PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor A. (directores) and MENA, Manuela B. (comisaria)

p. 309-310, cat. 91

1988

Museo del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo

p. 147

2013

Pinacoteca de París

Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

cat. 175

1964

Bruno Cassirer

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

cat. 265

1996

Ministerio de Educación y Cultura, Biblioteca Nacional

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

pp. 114-151

2016

Norton Simon Museum

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

cat. 1084

1970

Office du livre

El Libro de los Desastres de la Guerra

BLAS BENITO, Javier and MATILLA, José

Manuel

pp. 105-107

2000

Museo del Prado

TORAL OROPESA, María and MARTÍN

MEDINA, Víctor

p. 76

2022

Museo de Bellas Artes de Badajoz y Diputación de Badajoz

ENLACES EXTERNOS