THE RESULTS

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (72/82)



DATOS GENERALES

CRONOLOGÍA	Ca. 1820 - 1823
DIMENSIONES	179 x 220 mm
TÉCNICA Y SOPORTE	Etching
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	03 Jan 2011 / 05 Jun 2023
INVENTARIO	836 225

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 one corner of the verso of the folio on which the first proof of state is stamped is a sanguine drawing of the decoration of the Order of Bath, possibly made by Goya for the equestrian portrait of the *Duke of*

Wellington.

ANÁLISIS ARTÍSTICO

A man, perhaps a corpse, in the foreground, projected slightly foreshortened, is hovering over a group of bats flying towards him. One of them perches on his chest and sucks his torso to feed on the blood.

This engraving should be considered a continuation of the previous one, no. 71, *Against the General Good.* What is happening in this print is probably the result, symbolically represented, of the measures that the bat-eared scribe is writing. He could be writing the text on the taxes, perhaps ecclesiastical, which continued to increase the poverty of a society that was in abject poverty after the War of Independence.

One of the visual sources used by Goya for this engraving could be the painting by Peter Paul Rubens (Siegen, 1577-Antwerp, 1640) Saturn eating his children (1678, Museo Nacional del Prado, Madrid). The Aragonese painter took up this theme again a few years later (*Saturn eating a son)*. The image of a father devouring his children could be an appropriate metaphor for a state that devours its own people by forcing them to pay heavy taxes without any kind of mercy. The engraving The Results is also clearly reminiscent of the print The Nightmare by Edmund Burke (Dublin, 1729-Beaconsfield, 1797), which later inspired both Nikolai Abraham Abilgaard (Copenhagen, 1743-Frederikstal, 1809) and Johann Heinrich Fusli (Zurich, 1741-Putney Hill, London, 1825).

CONSERVACIÓN

The plate is in the National Chalcography (cat. 323).

EXPOSICIONES

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 11

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. 158

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
p.189, cat. 72

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. 162

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 152

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 111

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 201

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 174
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 192
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1118
1970
Office du livre

A solution to the enigma of Goya's emphatic caprices nº

Goya y el espíritu de la Ilustración

Catálogo de las estampas de Goya en la Biblioteca Nacional

65-80 of The Disasters of War
Apollo
GLENDINNING, Nigel
pp.186-191
107
1978

Francisco de Goya. Los Desastres de la guerra
GALLEGO GARCÍA, Raquel
pp.44-45
2011
La Central

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

PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor A. (directores) and MENA, Manuela B. (comisaria)
pp.441-443, cat. 158
1988
Museo del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 155
2013
Pinacoteca de París

SANTIAGO, Elena M. (coordinadora)
cat. 291
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 293
2014
Museum of Fine Arts Boston Publications

ENLACES EXTERNOS