

# 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 Revolutionen. 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 Paris 2013  
from October 11st 2013 to March 16th 2014  
cat. 111

##### **Goya: Order and disorder**

Museum of Fine Arts Boston 2014  
cat. 201

#### BIBLIOGRAFÍA

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**Goya engravings and**

**Vie et ouvre de Francisco**

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**A solution to the enigma  
of Goya's emphatic  
caprices nº 65-80 of The  
Disasters of War**

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GLENDINNING, Nigel  
pp.186-191  
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**Francisco de Goya. Los  
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**Goya. In the Norton Simon  
Museum**

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

**lithographs, vol. I y II.**

HARRIS, Tomás  
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Bruno Cassirer

**Goya y el espíritu de la  
Ilustración**

PÉREZ SÁNCHEZ, Alfonso E. y SAYRE,  
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(comisaria)  
pp.441-443, cat. 158  
1988  
Museo del Prado

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

**de Goya**

GASSIER, Pierre y WILSON, Juliet  
cat. 1118  
1970  
Office du livre

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

SANTIAGO, Elena M. (coordinadora)  
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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**