

THE TRUTH. SKETCH OF A NAKED WOMAN

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICES NOT ENGRAVED



DATOS GENERALES

CRONOLOGÍA

Ca. 1797

UBICACIÓN

The Prado National Museum. Madrid, Madrid,
Spain

DIMENSIONES

305 x 207 mm

TÉCNICA Y SOPORTE

Sanguine and red lavis on thick laid paper

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

18 Aug 2021 / 28 Apr 2023

INVENTARIO

849 Inv. D4338v

INSCRIPCIONES

[Stamp of the Museo del Prado] (Purple ink stamp, recto, lower right corner)

Watermark: [Large shield with helmet and letters "[H] C W" inside].

HISTORIA

The piece is one of a series of drawings which, from their form and content, were undoubtedly made by Goya in preparation for the *Capriches*.

The drawing passed by inheritance in 1828 to Javier Goya, the painter's son, and in 1854 to Mariano Goya y Goicoechea, the artist's grandson. It was subsequently owned by Valentín Carderera (ca. 1861) and Mariano Carderera (ca. 1880). In 1886 it was acquired from Mariano Carderera by the General Direction of Public Instruction and was assigned to the Prado Museum, where it entered on 12 November 1886.

ANÁLISIS ARTÍSTICO

See *Truth Rescued by Time*

On the same sheet of paper there are two drawings. This one is on the reverse, while the recto is occupied by *The Truth Rescued by Time*.

The present drawing shows just a few lines suggesting the nude body of a woman seen from the front with her right arm across her chest. This seems too be Goya's first sketch of the figure of Truth, which we find in the drawing on the front of the sheet, a figure that repeats the same posture of the arm with the aim of clinging to her flying companion, Time, although the body in this sketch is more upright.

The link between this sketch and the compositions of *Truth, Time and History* (*sketch and final work*) to which the drawing on the recto is linked is not established directly but through the drawing on the verso.

EXPOSICIONES

Goyas Spanien, Tiden och Historien

Nationalmuseum Stockholm 1980

Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)

Hamburger Kunsthalle Hamburg 1980
cat. 102a

Goya y la Constitución de 1812

Museo Municipal de Madrid Madrid 1982
organized by Madrid Town Hall,
consultant editor José Manuel
Pita Andrade. From December
1982 to January 1983
cat. 6

El cuaderno italiano (1770-1786). Los orígenes del arte

Museo Nacional del Prado Madrid 1994

exhibited also at Palacio
Revillagigedo, Gijón, Summer
1994, consultant editors
Manuela B. Mena Marqués and
Jesús Urrea Fernández. From
March 2nd to April 30th 1994

BIBLIOGRAFÍA

Los dibujos de Goya, 2 vols.

SÁNCHEZ CANTÓN, Francisco Javier
Vol. II, cat. 452
1954
Amigos del Museo del Prado

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
pp. 164, 187, cat. 643
1970
Office du livre

Dibujos de Goya, 2 vols

GASSIER, Pierre
p. 45, cat. 17
1975
Noguer

Goya, Das Zeitalter der Revolutionen. 1789-1830

HOFMANN, Werner (ed.)
p. 150-151
1980
Prestel-Verlag Münche und Hamburger
Kunsthalle

CAMÓN AZNAR, José
p. 114
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

AGULLÓ Y COBO, Mercedes
pp. 94-95
1982
Ayuntamiento de Madrid

pp. 54-59, cat. 6
2001
Nationalmuseum Stockholm

PALABRAS CLAVE

BOSTON ESTOCOLMO DESNUDO FEMENINO VERDAD

ENLACES EXTERNOS