TRUTH RESCUED BY TIME

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	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	18 Aug 2021 / 28 Apr 2023
INVENTARIO	845 Inv. 4338r

INSCRIPCIONES

9 (in pencil, recto, upper left-hand corner)

83 (in pencil, brown ink, recto, upper right-hand corner)

3 (in composite pencil, recto, lower left-hand corner)

Unedited (in composite pencil, recto, lower centre)

[Stamp of the Museo del Prado] (stamp in violet ink, reverse, lower right-hand 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 *Caprices*.

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

On the same sheet of paper there are two drawings. This one is on the recto or recto, while the reverse is occupied by *The Truth. Sketch of a nude woman.*

This drawing has been cautiously entitled *Truth Rescued by Time* and also *Time and Truth,* as it shows the figure of a nude woman clinging to the body of a winged man, also nude, carrying an hourglass. Both appear to be flying happily. Next to them fly some owls, animals very often depicted by Goya in this period of his career and directly related to *The Caprices*.

The identification of the male figure with Cronos has led many authors to relate this drawing to the large-format painting *Truth, Time and History* in the Nationalmuseum in Stockholm, a work by Goya of around 1812 in which the allegory of Time again appears in the same pose, with a girl who is not naked and who could be Philosophy or the incarnation of the Constitution of 1812. Above all, however, the drawing has been realted to a kind of previous, much earlier sketch (ca. 1797-1799) of that composition, also entitled *Truth, Time and History (sketch)* now in the Museum of Fine Arts of Boston, in which the young woman again appears nude and we find bats and owls flying in the night.

EXPOSICIONES

Goyas Spanien, Tiden och Historien
Nationalmuseum Stockholm 1980

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 102

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. 5

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. 451

Goya, Saturno y melancolía. Consideraciones sobre el arte de Goya

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet

1954
Amigos del Museo del Prado

NORDSTRÖM, Folke
pp. 127-140 (il. 56)
1962
Alquimis & Wiksell

pp. 164, 187, cat. 642
1970
Office du livre

Dibujos de Goya, 2 vols

GASSIER, Pierre
p. 44, cat. 16
1975
Noguer

El mundo de Goya en sus dibujos

LAFUENTE FERRARI, Enrique
p. 4
1979
Urbión

Goya, Das Zeitalter de Revolutionen. 1789-1830

HOFMANN, Werner (ed.)
p. 150
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. 90-91
1982
Ayuntamiento de Madrid

WILSON BAREAU, Juliet
pp. 222-225 (il. 156)
1993
Museo Nacional del Prado

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

FORADADA BALDELLOU, Carlos
pp. 320-339, espec. p. 336
333
2010
Fundación Lázaro Galdiano

PALABRAS CLAVE

LECHUZA BOSTON ESTOCOLMO VERDAD CRONOS TIEMPO

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