THE TRUTH DIED

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (79/82)

DATOS GENERALES

CRONOLOGÍA	Ca. 1820 - 1823
DIMENSIONES	176 x 221 mm
TÉCNICA Y SOPORTE	Etching and burnisher
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	06 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.

A *preparatory drawing* of this engraving is in the Prado Museum

ANÁLISIS ARTÍSTICO

In the foreground on the ground lies a bare-breasted female figure, which could be an allegory of Truth, as the title suggests, from which rays of light emanate. She is surrounded by several people attending her burial; a bishop seems to be officiating and monks with shovels are preparing to bury the body. On the left is the allegory of Justice, holding the scales with one hand and covering her face with the other in mourning; she is the saddest figure in this scene.

This is not the first time that Goya refers to the allegory of Justice in the series of *The Disasters of War*, as it is also found in engraving no. 69, *Nothing. This will tell us* that in his first state proof its presence was quite clear.

In some cases it has been suggested that the woman being buried could be the Constitution, wearing a laurel wreath alluding to her victory. The rays she emanates indicate that she could still be alive and that she is resisting burial. In this way, as Jesusa Vega points out, Goya's image could be an illustration of the events that took place in Madrid that have been described in the *Manifesto of everything that happened in Madrid on the occasion of the King's Decree of 4 May: namely the abrogation of the Constitution, the solemnity with which the tombstone of that name in the Plaza Mayor was dragged, the burning in the same square of the statue of Liberty;* and also a compilation of the functions that took place in Madrid on the occasion of the entry of our august Monarch Ferdinand VII, published in the Madrid printing house of the Viuda de Vallín in 1814. In addition, the décima A la caída de la Constitución y muerte de los liberales *On the Fall of the Constitution and the Death of the Liberals* was distributed on flyleaves.

Another possible source of inspiration for engraving no. 79 is, as Nigel Glendinning suggests, the work of Giambattista Casti (Viterbo or Acquapendente, 1724-Paris, 1803) *Gli animali parlanti* (1801). The historian believes that Truth Died may have to do with Canto XIV, in which Justice and Truth disappear from the earth.

This image has some parallels with several pages in *Notebook C*, especially with C.117 *Lux Ex Tenebris*. In it, Goya wanted to show that, despite the absolutists' attempts to bury the Constitution, it, with its glowing body, augurs its imminent resurrection.

The somewhat hermetic nature of most of the prints in the *Emphatic Caprices* makes their identification rather complex. In many cases, as in *Died the Truth*, it could be thought that Goya condenses several ideas into a single print, drawing on various sources of inspiration.

CONSERVACIÓN

The plate is in the National Chalcography (cat. 330).

EXPOSICIONES

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 254

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 89

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 105

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
p.196, cat. 79

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. 169

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 159

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. 118

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 118

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 187

2022

BIBLIOGRAFÍA

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BERUETE Y MONET, Aureliano de
cat. 181
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 199
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1132
1970
Office du livre

A solution to the enigma of Goya's emphatic caprices nº 65-80 of The Disasters of War
Apollo
GLENDINNING, Nigel
pp.186-191
107
1978

Goya y el espíritu de la Ilustración
PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor A. (directores) and MENA, Manuela B. (comisaria)
cat. 161
1988
Museo del Prado

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 304
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Dibujos de Goya: Los álbumes
GASSIER, Pierre
1973
Noguer

El Libro de los Desastres de la Guerra
BLAS BENITO, Javier and MATILLA, José Manuel
pp.137-159
2000
Museo del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 159
2013
Pinacoteca de París

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 281
2014
Museum of Fine Arts Boston Publications

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

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 86
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

ENLACES EXTERNOS