

# 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 related 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 Revolutionen. 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

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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

### **Dibujos de Goya, 2 vols**

GASSIER, Pierre  
p. 44, cat. 16  
1975  
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CAMÓN AZNAR, José  
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pp. 54-59, cat. 6  
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1962  
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### **El mundo de Goya en sus dibujos**

LAFUENTE FERRARI, Enrique  
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### **Goya, Das Zeitalter de Revolutionen. 1789-1830**

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Kunsthalle

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

#### **PALABRAS CLAVE**

**LECHUZA BOSTON ESTOCOLMO VERDAD CRONOS TIEMPO**

#### **ENLACES EXTERNOS**