

# 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. 179

### **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

2022

**BIBLIOGRAFÍA****Goya, grabador**

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**A solution to the enigma of  
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65-80 of The Disasters of War**

Apollo  
GLENDINNING, Nigel  
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**Dibujos de Goya: Los álbumes**

GASSIER, Pierre  
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**Goya: Order & Disorder**

ILCHMAN, Frederick y STEPANEK, Stephanie  
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**Goya et la modernité**

Pinacothèque de Paris Paris 2013  
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16th 2014  
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A. (directores) and MENA, Manuela B.  
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**Goya. In the Norton Simon  
Museum**

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

**Goya: Order and disorder**

Museum of Fine Arts Boston 2014  
cat. 187

**Vie et ouvre de Francisco de  
Goya**

GASSIER, Pierre y WILSON, Juliet  
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1970  
Office du livre

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

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1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

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

TORAL OROPESA, María and MARTÍN  
MEDINA, Víctor  
p. 86  
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**ENLACES EXTERNOS**