

CONFIDENCE

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICES NOT ENGRAVED



DATOS GENERALES

CRONOLOGÍA

Ca. 1797

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

197 x 141 mm

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

24 Aug 2021 / 09 May 2023

INVENTARIO

1070 D3956

INSCRIPCIONES

Confidence (in pencil, lower right).

Watermark: [Shield with helmet, bird inside, and underneath "D.N J.PH GISBERT / ALCOY"] (lower half)

HISTORIA

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

Goya was always fascinated by amorous relationships between women. In this drawing, two women dressed in lock-suits are engaged in opening or closing locks on each other. Their faces cannot be seen, as they cover their heads with hoods, perhaps in allusion to the furtiveness and prohibition of their relationship.

According to Gassier, this is a theme with a strangely erotic symbolism. In a number of contemporary and later drawings, the painter depicted the woman wearing a kind of armour or dress full of locks, but almost always with a man trying to open them, hence the boldness and modernity of this drawing, which goes much further in its pretensions and is the first and probably the only time Goya treated this theme from this exclusively female perspective and in such an open manner. In fact, this excessive boldness, scandalous for the time, must have been the reason why this drawing, probably preparatory for the *Caprices*, was never engraved or included in the edition of the *Caprices*.

EXPOSICIONES

**Goya. Gemälde
Zeichnungen. Graphik.
Tapisserien**
Kunsthalle Basel Basle 1953
from January 23th to April 12th
1953

Los dibujos de Goya
Museo Provincial de Zaragoza Zaragoza 1978
exhibition organized by Museo
Provincial de Zaragoza, Ministerio
de Cultura and Ayuntamiento de
Zaragoza, exhibition guide written
by Miguel Beltrán Lloris and
Micaela Pérez Sáenz. October
1978
cat. 53

**Europa 1789. Aufklärung,
Verklärung, Verfall**
Hamburger Kunsthalle Hamburg 1989

Goya. El cuaderno italiano
Museo Nacional del Prado Madrid 1994

Santander 2017
cat. 6

BIBLIOGRAFÍA

SÁNCHEZ CANTÓN. Francisco Javier
n. 213
1954
Museo del Prado

**Vie et ouvre de Francisco
de Goya**
GASSIER, Pierre y WILSON, Juliet
p. 187, cat. 656
1970
Office du livre

Dibujos de Goya, 2 vols
GASSIER, Pierre
p. 499, cat. 328
1975
Noguer

**El mundo de Goya en sus
dibujos**
LAFUENTE FERRARI, Enrique
pp. 121-122
1979
Urbión

**Goya, Das Zeitalter de
Revolutionen. 1789-1830**
HOFMANN, Werner (ed.)
p. 334
1980
Prestel-Verlag Münche und Hamburger
Kunsthalle

MENA, Manuela B. y URREA, Jesús
2008
Fundación Amigos del Museo del Prado

Goya's last works
BROWN, Jonathan y GALASSI, Susan Grace
pp. 195-197, cat. 34
2006
The Frick Collection and Yale University Press

MATILLA, José Manuel y MENA, Manuela B.
p. 38
2017
Fundación Botín y Museo Nacional del Prado

PALABRAS CLAVE

EROTISMO CASTIDAD CERRADURA CERROJO LLAVE CANDADO

