

# 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**

