

OF LIES AND INCONSTANCY (14TH DREAM)

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (84B/85)



DATOS GENERALES

CRONOLOGÍA

Ca. 1796 - 1797

UBICACIÓN

The Prado National Museum. Madrid, Madrid,
Spain

DIMENSIONES

238 x 167 mm

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

14 Sep 2022 / 23 Jun 2023

INVENTARIO

2286 D3916

INSCRIPCIONES

Inédita (recto, lower centre)

Sueño / De la mentira, y la ynconstancia // Inédita (in pencil; recto, lower centre)

Watermark: H C WEND / & / ZONEN

HISTORIA

On the gestation, history and aims of the series known as *Dreams*, a set of preparatory drawings for *The Caprices*, see *Dream 1: Universal Language*.

Line of provenance of the present drawing: Javier Goya; Mariano Goya, 1854; Valentín Carderera, ca. 1861; Mariano Carderera, 1880; Prado Museum, 1886.

ANÁLISIS ARTÍSTICO

Preparatory drawing for an unedited plate of *The Caprices* of which only a *single proof* is preserved, stamped on the back of another etching in the National Library.

Mena describes this as one of the most theatrical of the etchings, with the interplay of the characters, the portrait of Goya himself (on the left of the scene), and the direct communication with the viewer through the painter's lackey who demands silence with his gesture (on the right of the drawing), indicating to the viewer not to reveal the deception.

The artist depicts himself from the front and with perfectly defined features, and is the only figure in the composition with a laughing expression; in the etching he chose to stand in profile, changing his expression there for a passionate, pleading one. He only repeated this self-representation in the series of *The Caprices* in *Dream of Reason Produces Monsters*.

According to Manuela Mena, it has also been related to *Caprice 61, Volaverunt* and its preparatory drawing, as they share the female figure with butterfly wings, as well as the character who requests silence, which is replaced in *Volaverunt* by a witch in the centre of the composition.

Specialists do not agree on the identification of the characters in this preparatory drawing and its print: some think that the main characters (left side of the scene) are the Duchess of Alba and Goya (Lefort, 1862; Nordström, 1962; Gassier, 1975; Wilson-Bareu, 1992), while others see Godoy and Queen Maria Luisa (Glendinning, 1976; Vega, 1996).

The drawing shows the imprint of the foil print, left by the pressure of the press during the intaglio process on the 218 x 152 mm copperplate.

EXPOSICIONES

Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)

Hamburger Kunsthalle Hamburg 1980
cat. 49

Goya. La década de Los Caprichos

Madrid 1992

organized by Real Academia de Bellas Artes de San Fernando sponsored by Fundación Central Hispano, Madrid, consultant editor Nigel Glendinnig. From October 26th 1992 to January 10th 1993

cat. 38

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

cat. 119b

Goya: images of women

National Gallery of Art Washington 2002

Goya: Prophet der Moderne

Alte Nationalgalerie Berlin 2005

from July 13th to October 3th 2005. Exhibited also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués

cat. 59

Madrid 2007

cat. 2

Madrid 2016

Madrid 2019

cat. 238

BIBLIOGRAFÍA

LEFORT, Paul
p. 395
X (24)
1868

SÁNCHEZ CANTÓN, Francisco Javier
n. 82
1954
Museo del Prado

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p. 185, n. 620
1970
Office du livre

The Changing image: Prints by Francisco Goya

SAYRE, Eleanor
p. 121, n. 92
1974
Museum of Fine Arts

El mundo de Goya en sus dibujos

LAFUENTE FERRARI, Enrique
pp. 115-117
1979
Urbión

WILSON-BAREU, Juliet
pp. 63-65, n. 38
1992
Real Academia de Bellas Artes de San Fernando

TOMLINSON, Janis A.
p. 275
2002
National Gallery of Art. Washington

MATILLA, José Manuel y MENA, Manuela B.
(comisarios)
pp. 350 -351
2019
Museo Nacional del Prado

Los Caprichos de Goya y sus dibujos preparatorios

SÁNCHEZ CANTÓN, Francisco Javier
pp. 46, 103-104, n. 81
1949
Instituto Amatller de Arte Hispánico

Goya, Saturno y melancolía. Consideraciones sobre el arte de Goya

NORDSTRÖM, Folke
pp. 142-152
1962
Alquimis & Wiksell

El sueño de la mentira y de la inconstancia' y sus raíces wottonianas

Goya
BUENDÍA, José Rogelio
pp. 240-245
100
1971
Fundación Lázaro Galdiano

Imaginación de Goya: nuevas fuentes para algunos de sus dibujos y pinturas

GLENDINNING, Nigel
pp. 284-286
49,195
1976
CSIC

Goya, Das Zeitalter de Revolutionen. 1789-1830

HOFMANN, Werner (ed.)
pp. 102-103
1980
Prestel-Verlag Münche und Hamburger Kunsthalle

El sueño dibujado

Actas de las I Jornadas de arte en Fuendetodos. Realidad y sueño en los viajes de Goya
VEGA, Jesusa
pp. 53-54, il. 22
1996
Diputación de Zaragoza

LÓPEZ VÁZQUEZ, José Manuel
pp. 143-157
2004
Universidad Santiago de Compostela; Fundación Artes, Ribeira

Goya's Caprichos. Beauty, Reason and Caricature

LÓPEZ-REY, José
p. 213, fig. 254
1953
Princeton University Press

HARRIS, Tomás
Vol. II, p. 162, n. 119
1964
Bruno Cassirer

Dibujos de Goya, 2 vols

GASSIER, Pierre
p. 101, n. 64
1975
Noguer

Los Caprichos de Goya

LAFUENTE FERRARI, Enrique
p. 198
1977
Gustavo Gili
Serie punto y línea

Goya. Nuevas visiones. Homenaje a Enrique Lafuente Ferrari

CALVO SERRALLER, Francisco y GARCÍA DE LA RASILLA, Isabel
pp. 197-205
1987
Fundación Amigos del Museo del Prado

BLAS BENITO, Javier, MATILLA RODRÍGUEZ, José Manuel y MEDRANO, José Miguel
pp. 398-401
1999
Museo Nacional del Prado

SCHUSTER, Peter-Klaus, SEIPEL, Wilfried y MENA, Manuela B. (editores)
pp. 182-183, n. 59
2005
Dumont

PALABRAS CLAVE

MARÍA LUISA DE PARMA GODOY DUQUESA DE ALBA AUTORRETRATO TEATRAL SUEÑO

ENLACES EXTERNOS