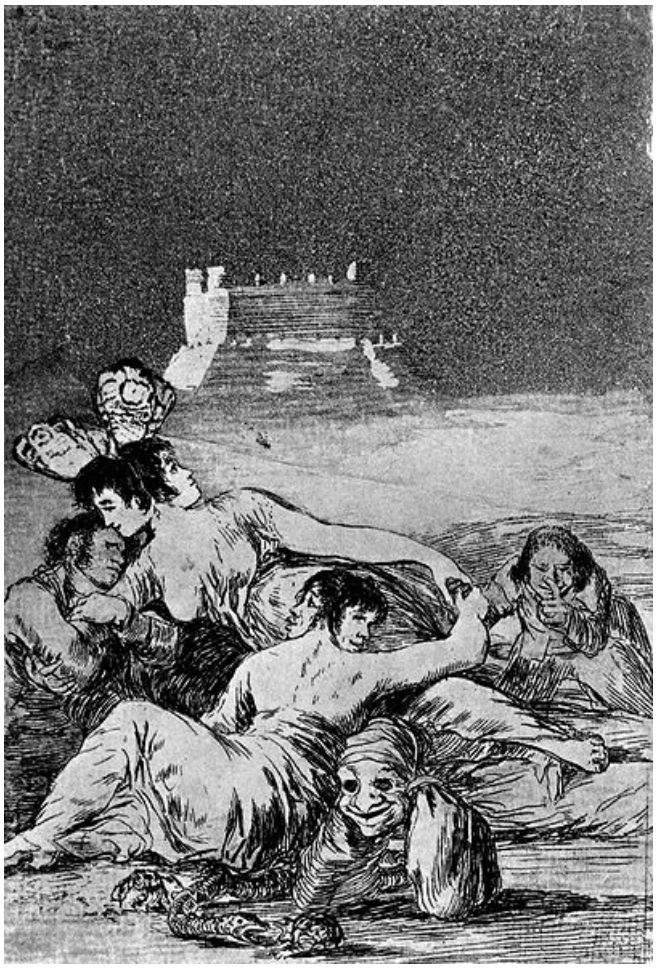
DREAM. OF LIES AND INCONSTANCY

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1798
UBICACIÓN	Biblioteca Nacional, Madrid, España, Madrid, Spain
DIMENSIONES	200 x 132 mm
TÉCNICA Y SOPORTE	Aguafuerte y aguatinta bruñida sobre papel verjurado
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	© Biblioteca Nacional de España
FICHA: REALIZACIÓN/REVISIÓN	20 Jan 2011 / 21 Jun 2023
INVENTARIO	505 INVENT/45637

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

This is a unique unpublished proof that belonged to the former Carderera collection in 1867 and later passed to the National Library in Madrid.

The title of this engraving is taken from the *preparatory drawing* in the Prado Museum.

ANÁLISIS ARTÍSTICO

A figure on the left-hand side of the engraving, with a mournful expression, clutches the arm of a woman

standing next to him across his chest. The woman has a double face, on the one hand looking at the man holding her arm and on the other facing towards the background, with butterfly wings on her head. It extends its other arm, shaking hands with a figure reclining in the foreground with his back to the viewer. We cannot tell whether it is a man or a woman, as it is a rather ambiguous figure with a broad back and an undefined double face, although she wears a skirt and high heels. Next to it, Goya has made a grotesque, smiling mask resting on two saddlebags. Next to the mask, a snake is attacking a toad, while another batrachian bites the snake on the back. On the right-hand side of the engraving, we can see a crouching figure advancing and holding a finger to his mouth as a sign of silence. All this is taking place in a misty landscape in the centre of which stands a castle with turrets and battlements.

This engraving is extremely complex and various explanations have been offered for it, although most specialists believe that it could be a veiled allusion to the relationship the Aragonese painter had with the Duchess of Alba while he was in Sanlúcar. The aristocrat would therefore be the double-faced woman with a butterfly on her head who is being clutched in anguish by Goya. She had already been depicted with butterflies on her head in print no. 61 of the series entitled *Volaverunt*.

It is possible that the Aragonese painter had turned to the Iconology of Cesare Ripa (Perugia, 1555-Rome?, 1622) for a visual source to inspire the two double-faced figures. This detail would allude to the false nature of the figures, while the butterflies on the woman's head could be a reference to the evanescence of emotions, to the superficiality with which this figure confronts his own feelings. The snake and the toads are symbols of lowliness and the castle in the background an image of love illuminated by moonlight. The saddlebags on the mask are related to the expression, "to pass to the other saddlebag", which means to deceive. In addition, the figure making a gesture of silence on the right side of the print could be indicating the clandestinity that defines the situation that Goya has allegorically narrated in this engraving.

According to Nigel Glendinning, this print may refer to Manuel Godoy's love affairs with María Luisa of Parma and Pepita Tudó, who was his mistress from 1800 and whom he married after his wife's death in 1828.

Perhaps Goya decided not to publish this engraving because of the important critical content that could be unravelled and provoke some kind of reaction that would compromise him. It could also be thought that what he was narrating was too personal and perhaps too painful for him to expose publicly, so he decided to withdraw it.

CONSERVACIÓN

The sheet is trimmed, creased and dirty. Stamper's fingerprints appear on the lower edge of the sheet.

EXPOSICIONES

Grabados y dibujos de Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1946
catalogue Elena Páez Ríos
p.26, cat. 55

Goya: zeichnungen, radierungen, lithographien
International Tage Ingelheim 1966
exhibition displayed from May 7th to June 5 th 1966
cat. 77

The Changing Image: Prints by Goya
Museum of Fine Arts Boston 1974
From October to December 1974. Exhibited also at The National Gallery of Canada, Ottawa, January to March 1975
p.121, cat. 92

Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte
Biblioteca Nacional Madrid 1978
May - June 1978
p.36, cat. 57

Goya (1746-1828). Peintures-Dessins-Gravures
Centre Cultural du Marais París 1979
consultant editors Jacqueline et Maurice Guillard
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Goya: Zeichnungen und Druckgraphik
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from February 13th to April 5th 1981
pp.74-75, cat. D49

Goya. La década de Los Caprichos
Madrid 1992

Goya grabador
Fundación Juan March Madrid 1994
consultant editors Alfonso E. Pérez

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p.63, cat. 39

Sánchez and Julián Gállego, from January 14th to March 20th 1994
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Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 41

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GLENDINNING, Nigel
pp.167-168
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Los Caprichos de Goya
LAFUENTE FERRARI, Enrique
p.198-199
1977
Gustavo Gili
Serie punto y línea

Goya, la década de los caprichos: dibujos y aguafuertes
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pp.63-65, cat. 38-39
1992
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Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p.118, cat. 174
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

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

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 102
2014
Museum of Fine Arts Boston Publications

Goya. In the Norton Simon Museum
WILSON BAREAU, Juliet
pp. 42-75
2016
Norton Simon Museum

PALABRAS CLAVE

MARÍA LUISA DE PARMA GODOY DUQUESA DE ALBA AUTORRETRATO TEATRAL

ENLACES EXTERNOS