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 / & / ZOONEN*

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 Revolucionen. 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. 119*b*

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. Exhibitied 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

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Museum of Fine Arts

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CSIC

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El mundo de Goya en sus dibujos
LAFUENTE FERRARI, Enrique
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Goya, Das Zeitalter de Revolutionen. 1789-1830
HOFMANN, Werner (ed.)
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Goya. Nuevas visiones. Homenaje a Enrique Lafuente Ferrari
CALVO SERRALLER, Francisco y GARCÍA DE LA RASILLA, Isabel
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WILSON-BAREU, Juliet
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Real Academia de Bellas Artes de San Fernando

El sueño dibujado
Actas de las I Jornadas de arte en Fuendetodos. Realidad y sueño en los viajes de Goya
VEGA, Jesusa
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PALABRAS CLAVE

MARÍA LUISA DE PARMA GODOY DUQUESA DE ALBA AUTORRETRATO TEATRAL SUEÑO

ENLACES EXTERNOS