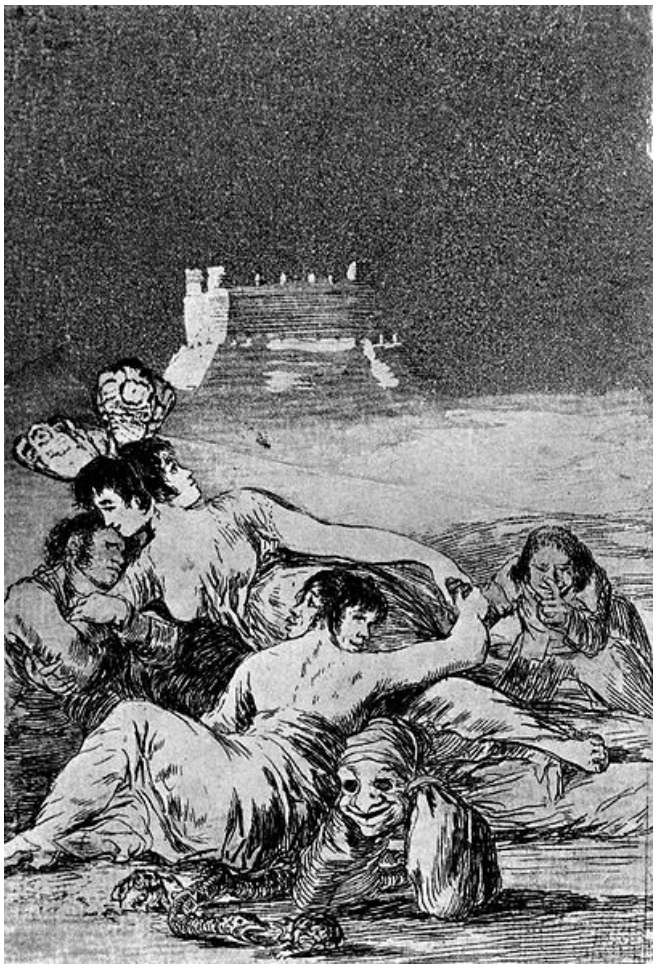
# DREAM. OF LIES AND INCONSTANCY

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This is a unique unpublished proof that belonged to the former Carderera collection in 1867 and later passed to the National Library in Madrid.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
*cat. 156*

**Goya: Zeichnungen und Druckgraphik**
Städtische Galerie im Städelschen Kunstintitut Frankfurt 1981
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

**Ydioma universal: Goya en la Biblioteca Nacional**
Biblioteca Nacional Madrid 1996

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
*p.63, cat. 39*

Sánchez and Julián Gállego, from January 14th to March 20th 1994
*p.111, cat. 4*

from September 19th to December 15th 1996
*p.150, cat. 119B*

**Goya: Order and disorder**
Museum of Fine Arts Boston 2014
*cat. 41*

**BIBLIOGRAFÍA**


**Les Caprices de Goya**
ADHÉMAR, Jean
s/p
1948
F. Hazan

**Los Caprichos de Goya y sus dibujos preparatorios**
SÁNCHEZ CANTÓN, Francisco Javier
s/p
1949
Instituto Amatller de Arte Hispánico

**El sueño de la mentira y la inconstancia**
Goya, Saturn and Melancholy. Studies in the Art of Goya
NORDSTRÖM, Folke
pp.171-183
1962
Acta Universitatis

**Goya engravings and lithographs, vol. I y II.**
HARRIS, Tomás
p.162, cat. 119
1964
Bruno Cassirer

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
cat. 619
1970
Office du livre

**El sueño de la mentira y de la inconstancia' y sus raíces wattonianas**
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 and his Critics**
GLENDINNING, Nigel
pp.167-168
1977
New Heaven-Londres: Yale University Press

**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**
WILSON BAREAU, Juliet
pp.63-65, cat. 38-39
1992
Real Academia de Bellas Artes de San Fernando

**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

**El libro de los caprichos: dos siglos de interpretaciones (1799-1999). Catálogo de los dibujos, pruebas de estado, láminas de cobre y estampas de la primera edición**
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**