

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

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n. 82
1954
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GASSIER, Pierre y WILSON, Juliet
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1970
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The Changing image: Prints by Francisco Goya

SAYRE, Eleanor
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LAFUENTE FERRARI, Enrique
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Urbión

WILSON-BAREU, Juliet
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Real Academia de Bellas Artes de San Fernando

TOMLINSON, Janis A.
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MATILLA, José Manuel y MENA, Manuela B.
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Goya, Das Zeitalter de Revolutionen. 1789-1830

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Universidad Santiago de Compostela; Fundación Artes, Ribeira

Goya's Caprichos. Beauty, Reason and Caricature

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p. 213, fig. 254
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Princeton University Press

HARRIS, Tomás
Vol. II, p. 162, n. 119
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PALABRAS CLAVE

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ENLACES EXTERNOS