

# Visitor Guide

Exposición temporal

# Del capricho al disparate

Francisco de Goya, Salvador Dalí

MUSEO DEL JADE Y DE LA CULTURA PRECOLOMBINA,  
INSTITUTO NACIONAL DE SEGUROS.

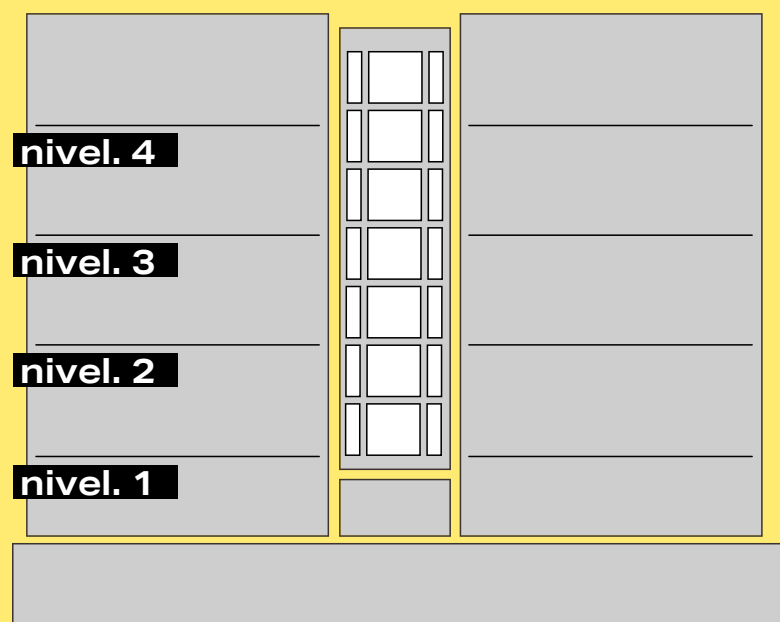
APRIL – SEPTEMBER 2022

# General Indications

## Exhibition Tour

The works in the exhibition are arranged according to 7 themes. Enjoy them throughout our building.

In this sketch you can see its location so you can define your route.



### LEVEL 1: Dual Room

Capricho 1

**Theme 1:** 16-19-28-51-58-62-63-65-66-77-78

**Theme 2:** 2-10-14-33-37-42-59

### LEVEL 2: Hallway A

**Theme 3:** 3-9-13-17-24-36-52-54-71

### Workshop classrooms

**Theme 4:** 7-11-12-18-27-38-41-47-60-73-79

**Theme 5:** 4-20-22-23-26-32-34-43-45-53-64-68-69-70

**Theme 6:** 5-6-8-15-21-25-29-30-31-39-44-46-49-80

**Theme 7:** 35-40-48-50

### LEVEL 2: Hallway B

**Theme 7:** 55-56-57

### LEVEL 3: Hallway B

**Theme 7:** 61-67-72

### LEVEL 4: Hallway B

**Theme 7:** 74-75-76

*Te agradecemos usar siempre tu mascarilla. Encontrarás sanitizante para tus manos en todos nuestros niveles.*

# About the Exhibition

**Francisco de Goya, Salvador Dalí**

***Del Capricho al Disparate***

The National Insurance Institute, the Museum of Jade and Pre Columbian Culture of the of Costa Rica organizes, in conjunction with the Spanish Embassy in Costa Rica, the Iberian-American University Foundation (FUNIBER), and the Ministry of Costa Rican Culture and Youth, the exhibition titled: *Del Capricho al Disparate*, which consists of a series of 80 engravings (belonging to FUNIBER), in which Salvador Dalí reinterprets the series of *Los Caprichos* by Francisco de Goya. This exhibition has been presented in 17 venues within Spain, Chile, Peru, Ecuador, Panama, El Salvador, Honduras, Guatemala, The Dominican Republic, Mexico, and now, Costa Rica.

**The Surrealist Connection<sup>1</sup>**

***The Whims of Goya and their Transformation by Dalí.***

The series composed of 80 engravings by Salvador Dalí was, for a long time, practically unknown in Spain and the rest of the world except for in France, where it was first exhibited in 1977 at the Goya Museum in the village of Castres (France).

Federico Fernández Díez, director of the cultural field of FUNIBER, has studied this series carried out by Salvador

Dalí and proposes the selection of seven themes for the regrouping of the engravings on display. Dalí recognizes new figurations in Goya's work and superimposes his own elements in the surrealist aesthetic, which Fernández refers to as the Goyan-Dalían *Disparate*. Fernández indicates that in order to understand Dalí's intervention, it is necessary to review the 80 engravings that make up the series the *Caprichos* of Goya.

The exhibition *Del Capricho al Disparate*, by Francisco de Goya and Salvador Dalí, seeks to reflect the complex genius of Goya's art and the surrealist universe that Dalí incorporates into the images of the *Caprichos goyescos*.

During the tour, one can view the 80 images regrouped according to the seven themes proposed by Fernández with the intent of highlighting specific aspects derived from his research. However, this series proposed by Dalí invites one to create new hypotheses and incorporate new arguments to enrich their analysis.

<sup>1</sup> Texts adapted by the Jade and Pre-Columbian Culture Museum, based on input provided by Dr. Federico Fernández Díez, Director of the FUNIBER Cultural Work.



# About the Artists





Photography F. Goya  
Photography detail. *Self-portrait* in oil by Francisco de Goya, 1815.

Taken from *Self-Portrait [Photography]*, by Lluís Ribes Mateu 2014,  
Flickr (<https://www.flickr.com/photos/lluisribes/12107917266>). CC BY 2.0.



# *Francisco* **De Goya.**

Francisco de Goya y Lucientes (Fuendetodos, Spain 1746 – Bordeaux, France 1828).

Spanish artist renowned for his paintings and prints. A high percentage of his artistic production were oil and wall paintings, followed by etching and aquatint engravings.

## **Events close to the publication of the series *Los Caprichos*:**

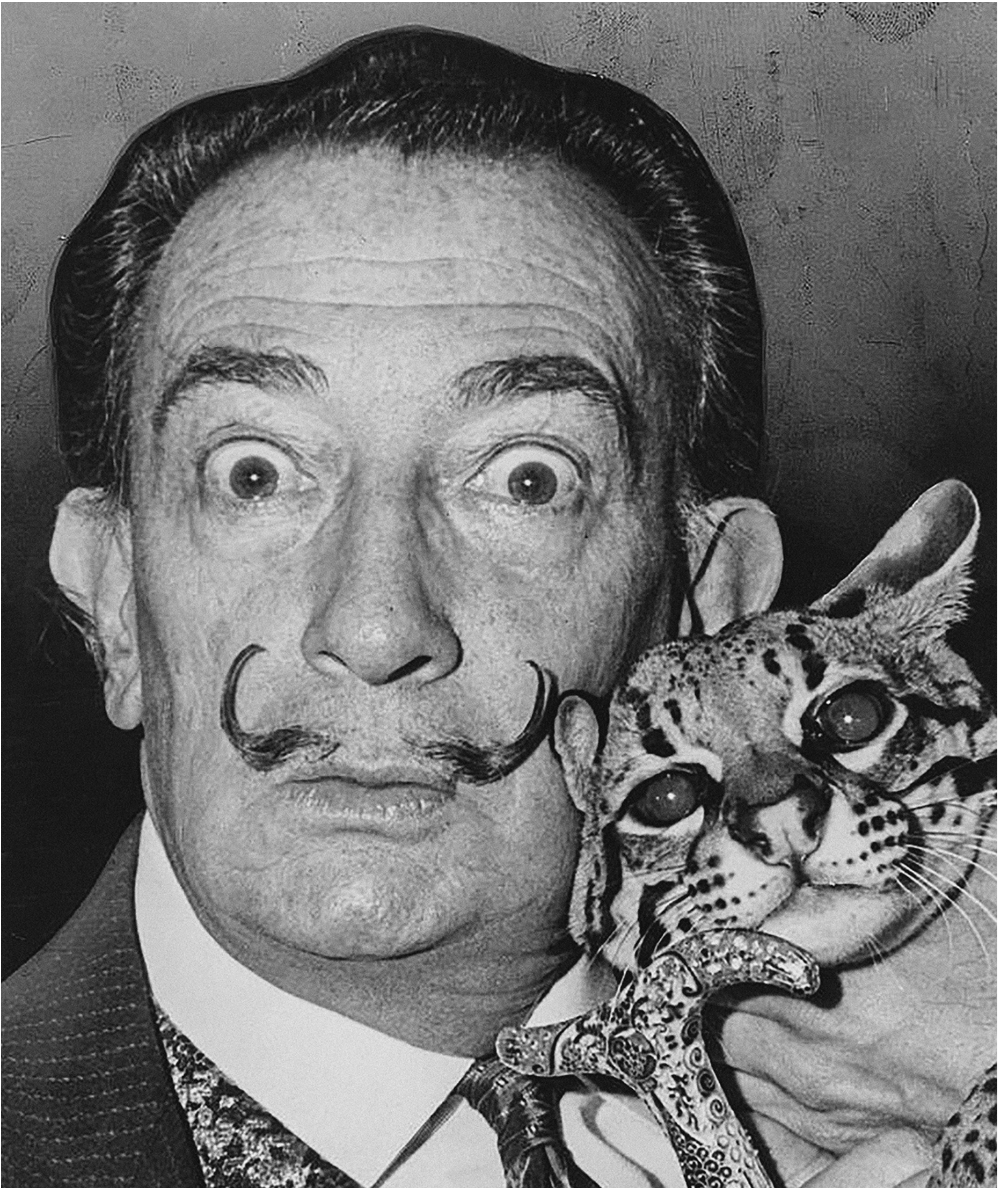
**1786.** Is appointed royal painter.

**1792-93.** The first symptoms of a serious illness appeared, which worsened to the point of leaving him deaf.

**1795-97.** He set aside some of his commitments to the Court and resigned from his position at the Royal Academy of Fine Arts of San Fernando due to his health problems. He began the production of his series known as *Los Caprichos*.

**1799.** Goya publishes an announcement in the Madrid Journal about the sale of the collection of 80 engravings (the series *Los Caprichos*). The article begins like this: "*Collection of prints of whimsical subjects, invented and engraved in etching by Don Francisco de Goya*<sup>2</sup>". The series provoked strong criticism from the aristocracy, the Inquisition and the Crown. Goya decides to hastily suspend its sale, and finally gives it to King Charles IV.

<sup>2</sup>Diario de Madrid, N. 340, December 6, 1799. Available at: <http://hemerotecadigital.bne.es/issue.vm?id=0001605259&page=1>



Fotografía S. Dalí  
Detalle de fotografía. Salvador Dalí con su mascota Babbou, 1965.  
Librería del Congreso.

# *Salvador* **Dalí.**

Salvador Felipe Jacinto Dalí i Domènech (Figueras, España 1904 – 1989).

Artist recognized for his surrealist paintings and sculptures; he also worked in the fields of photography, illustration, engraving, jewelry design, scenic and cinematographic creations, advertisement, among others.

He produced a great number of writings, some which were published; in these he expressed his main interests, and which to a great extent gave theoretical support to his artistic production.

## **Some of Dalí's first steps in Surrealism:**

**1922.** Dalí began his studies of Sigmund Freud's psychoanalytic theories (1856-1939).

**1926.** Takes his first trip to Paris and meets Spanish artist Pablo Picasso (1881-1973).

**1928.** Collaboration with Luis Buñuel (1900 – 1983): joint work on the definitive script for the short film *Un perro andaluz* (1929).

**1929.** Travels to Paris again. Catalan artist Joan Miro (1893-1983) presented Dalí to the Surrealist Collective led by André Breton (1896-1966), to whom the basis of Surrealist aesthetics is attributed.

**1930.** Publication of the complete manuscript in Spanish, signed by Salvador Dalí under the French title "L'âne Pourri" (The Rotten Ass), in which he also discusses his thesis on paranoia. This article draws the attention of French psychiatrist and psychoanalyst Jacques Lacan (Paris, 1901-1981).

**1931.** Dalí participated in the first surrealist exhibition in the United States (International Exhibition of Surrealism) in the Wadsworth Atheneum Museum.

**1932.** Lacan publishes his thesis *De la psychose paranoïaque dans ses rapports avec la personnalité* (On paranoid psychosis in its relations with personality).

**1933.** Dalí publishes in the *Minotaure Journal* the article "New General Considerations on the Mechanism of the Paranoid Phenomenon", from a surrealist point of view; prologue to the text *Le Mythe tragique de l'Angélu de Millet: Interprétation paranoïaque-critique* (The Tragic Myth of Millet's Angelus: Paranoid-Critical Interpretation), published until 1963.

**1938.** After many attempts, Dalí meets Sigmund Freud.

**1973 -1977.** Production of engravings reinterpreted by Salvador Dalí from the series *Los Caprichos* by Francisco de Goya.

# About the Series or Albums<sup>3</sup>



# The *CAPRICHIOS* of Goya.

**Autor:** Francisco de Goya (1746 – 1828).

**Año:** 1793, 1799.

Materials and techniques of the original series: etching, aquatint, burin, and dry point.

Series of eight engravings known as the *Whims* ("*Collection of prints of whimsical affairs, invented and etched by Francisco de Goya*<sup>4</sup>"). It was prepared between 1796 and 1798, and its sale was publicized in 1799 in the *Madrid Journal*.

In this satirical representation, each of the images, from a point of criticism, refers to themes such as prostitution, marriage through convenience, poor education, greed, smuggling, witchcraft, among others.

They were created with high quality etching and aquatint techniques, with touches of burin, burnisher and dry point, "*which were widely used by painters and engravers of the 18th century. Goya manages to create nuanced surfaces of shadows due to the use of resins of different textures. With these he obtained a range of grays that allowed him to create a dramatic and disturbing lighting inherited from the work of Rembrandt*".

<sup>3</sup>Texts adapted by the Jade and Pre-Columbian Culture Museum, based on input provided by Dr. Federico Fernández Díez, Director of the FUNIBER Cultural Work.

<sup>4</sup>Diario de Madrid, No. 340, December 6, 1799. Available at: <http://hemerotecadigital.bne.es/issue.vm?id=0001605259&page=1>



# *The CAPRICHOS of Goya-Dalí.* *(Disparates<sup>5</sup>)*

Series of engravings reinterpreted by Salvador Dalí from the Album the Caprichos of Francisco de Goya.

**Autor:** Salvador Dalí (1904 – 1989).

**Año:** 1973, 1977.

Materials and techniques of the original series: dry point, stencils, heliogravure, and paper.

Collection on display owned by FUNIBER.

It is a series of eighty elaborate engravings by Salvador Dalí between 1973 and 1977, almost two centuries after the publication of the series of the *Caprichos of Goya*. This reinterpretation consists of the incorporation or overlay of color, elements characteristic of the surreal dalinian language, as well as the modification of most of the original titles to change their meaning. In all the images the signatures of Goya and Dalí remain.

<sup>5</sup>Frederico Fernández Diez proposes the use of the name *Disparates* with the finality of reinforcing the formal relationship between the Capricho of Dalí and the Madness of Goya.

For Fernández Diez, "*Dalí is familiar with Goya's madness and uses his techniques to dismiss them*". From there derives the name of the exhibition.

Los *Disparates* is the final grand series of engravings produced by Francisco de Goya between 1815 and 1824 but were known decades later. It is an enigmatic series, but one that has been difficult to interpret since inputs are scarce or absent.

# About the themes and images

The series of *Caprichos* produced by Salvador Dalí between 1973 and 1977 maintains some correspondence with the numerical order proposed by Francisco de Goya in 1799. However, for the purposes of the exhibition presented at the Jade Museum, these eighty engravings are arranged according to the proposal of seven thematic groups raised by Dr. Federico Fernández Díez<sup>6</sup>, in charge of the cultural work of FUNIBER. The only exception that maintains some correspondence with the order of both series is the **engraving No. 1 Goya's Self-Portrait**, with which the exhibition begins.

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<sup>6</sup> Texts adapted by the Jade and Pre-Columbian Culture Museum are presented from now on, based on the inputs provided by Dr. Federico Fernández Díez, Director of the FUNIBER Cultural Work, on each of the proposed topics.

<sup>7</sup> The original spelling of the titles of all the works by Francisco de Goya and Salvador Dalí is maintained. FUNIBER Collection.





### **1. Autorretrato de Goya<sup>7</sup>**

Salvador Dalí.

Colección FUNIBER.

*Francisco Goya y Lucientes, Pintor.*

Capricho n. 1. Francisco de Goya.



**Guide text:** It is the only image presented in a format or size larger than the rest of the series. In this, Dalí superimposes color and surreal figures on Goya's self-portrait. In the background there is a quixotic figure (Don Quixote de la Mancha), which will be present in many images throughout the series.

Salvador Dalí made the illustrations for Volume I edited in 1957 by Emecé Editores de El Ingenioso Hidalgo Don Quijote (Quixote) de la Mancha.

# 1.

## Evidencing the unconscious: Dalí on Goya

Caprichos:

16-19-28-51-58-62-63-65-66-77-78

In the work of the artist Salvador Dalí it is common to recognize suggested images or elements, which seek to generate multiple subjective interpretations by the viewer. Dalí develops a technique inspired by psychoanalysis known as the "*Critical Paranoid Method*", which he used in his artistic production to recreate the unconscious connections that constitute us, from which we can imagine, associate, or remember.

In these engravings, Dalí recognizes human and animal figurations, associated from the unconscious, in Goya's original images, and reveals them through the incorporation of color and figures using the drypoint technique.

## **16. *Y también su padre.***

Salvador Dalí.

*Dios la perdone: Y era su madre.*

*Capricho* n. 16. Francisco de Goya.

**Guide text:** The blanket covering the female character on the right is transformed by Dalí by applying the "Critical Paranoid Method" in the representation of a fish.

## **19. *Principio de incertidumbre de Heisenberg.***

Salvador Dalí.

Werner Heisenberg (1910-1976), Nobel Prize in Physics for the creation of quantum mechanics. Known for a fundamental contribution: Heisenberg's Uncertainty Principle.

*Todos Caerán.*

*Capricho* n. 19. Francisco de Goya.

**Guide text:** Salvador Dalí showed from an early age a great interest in the study of theories and discoveries of outstanding personalities in the scientific field.

## **28. *Hasta ensordecen.***

Salvador Dalí.

*Chiton.*

*Capricho* n. 28. Francisco de Goya.

**Guide text:** In this image, Dalí recognizes the figure of a horse in the upper right section of the image, a "paranoid image" that is revealed to him through the free association technique. The horse spills a red liquid (blood and/or saliva) on one of the female characters.

## **51. *Lima de los dientes.***

Salvador Dalí.

*Se repulen.*

*Capricho* n. 51. Francisco de Goya.

**58. Busca la trufa.**

Salvador Dalí.

*Tragala perro.*

*Capricho n. 58. Francisco de Goya.*

**62. La Cenicienta.**

Salvador Dalí.

*Quien lo creyera!*

*Capricho n. 62. Francisco de Goya.*

**63. Goya.**

Salvador Dalí.

*Miren que grabes!*

*Capricho n. 63. Francisco de Goya.*

**65. Al Matadero.**

Salvador Dalí.

*Donde vá mamá?*

*Capricho n. 65. Francisco de Goya.*

**66. Oreja mojada.**

Salvador Dalí.

*Allá vá eso.*

*Capricho n. 66. Francisco de Goya.*

**77. Torcuato de Tarso.**

Salvador Dalí.

Torcuato de Tarso or Torquato Tasso (1544-1595), Italian poet.  
Author of Jerusalén Liberada o Libertada.

*Unos à otros.*

*Capricho n. 77. Francisco de Goya.*

**78. Pedestal para un mundo**

Salvador Dalí.

*Despacha, que dispiertan.*

Capricho n. 78. Francisco de Goya.

**Guide text:** Throughout the series, Salvador Dalí proposes new titles that dialogue with those assigned by Francisco de Goya. It also refers to other artists, artistic or literary works, historical and scientific events, among others. This allusion is explicit both in the texts and in the images.



# 2.

## Overlap of a Dalinian referent.

Caprichos:

2-10-14-19-33-37-42-59.

This set brings together the engravings in which Dalí adds recurring iconographic figures or symbols in his surrealist works to Goya's scenes, such as cast or soft clocks, crutches, among others. These elements bring new symbolic meanings to Goya's visual narrative.

***Rostro del Gran Masturbador o El Gran Masturbador (The Great Masturbator).***

Oil on canvas painted in 1929 by Salvador Dalí. Museo Centro de Arte Reina Sofía collection.

Dalí used to visit Cadaqués in his childhood with his family. In his adult life he liked to visit the Cap de Creus area, located near Portlligat (Cadaqués), attracted by the irregular shapes of this rugged landscape. On his way he carried out the exercise of identifying suggestive figures or "*double images*". These formations were a source of inspiration for his artistic production; In one of these rocks, Dalí recognizes his own face and transfers it to this oil painting. This self-portrait occupies the central point of the theme and composition of this work.

For more information visit the website of the Museo Centro de Arte Reina Sofía, Madrid.

<https://www.museoreinasofia.es/coleccion/obra/visage-du-grand-masturbateur-rostro-gran-masturbador>

***La persistencia de la memoria.***

Oil on canvas painted in 1931 by Salvador Dalí. Museum of Modern Art collection.

Soft or cast clocks are one of his best-known symbols and used by Dalí in his pictorial work. They symbolize, among other issues, personal concerns about the passage of time, the unconscious and memory. The background frame refers to the rocky landscape of the village of Portlligat and its surroundings; a Dalí self-portrait occupies the central focus of the composition.

For more information visit the website of the MoMA Museum of Modern Art, New York.

<https://www.moma.org/collection/works/79018>

**2. A las primeras 18 sillas de mimbre.**  
**Salvador Dalí.**

*El si pronuncian y la mano alargan*

*Al primero que llega.*

*Capricho n. 2. Francisco de Goya.*

**Guide text:** From the dress of the female character at the center of the composition, remains of the materiality of which the figure of the soft clock is formed, superimposed by Dalí, appear to be detached.

**10. Vomitación Recíproca.**  
**Salvador Dalí.**

*El amor y la muerte.*

*Capricho n. 10. Francisco de Goya.*

**Guide text:** To the left of the composition, Salvador Dalí incorporates the figure of a yellow face, which recalls the formal style of his pictorial work entitled Rostro del Gran Masturbador. In the following five images arranged in this thematic set, different versions or treatments of this figure are observed.

**14. Qué ramo de bonitas cerezas!**  
**Salvador Dalí.**

*Que sacrificio!*

*Capricho n. 14. Francisco de Goya.*

**33. El gran albino.**  
**Salvador Dalí.**

*Al Conde Palatino.*

*Capricho n. 33. Francisco de Goya.*

**37. Sí.**  
**Salvador Dalí.**

*Si sabrá mas el discipulo?*

*Capricho n. 37. Francisco de Goya.*

**42. Piensa en el Angelus de Millet.  
Salvador Dalí.**

The Angelus is an oil on canvas painting by the French painter Jean-François Millet. (1814 – 1875).

*Tu que no puedes.*

*Capricho n. 42.* Francisco de Goya.

**Guiding text:** The Angelus of Millet presents a peasant couple who pauses in their labors in the countryside to pray the “Angelus”. This work is the central theme of a large part of the theoretical and pictorial production of Salvador Dalí. In his text The tragic myth of the “Angelus” by Millet, Dalí points out: “Al Angelus by Millet associated all the pre-crepuscular and twilight memories of my childhood, considering them as the most delirious, or in other words (commonly speaking), the most poetic. Now of this luminous transition the song.” (Dalí, 1989: 61).

For more information on this work by Jean-François Millet, visit the website of the Musée d’Orsay (Orsay Museum), France: <https://www.musee-orsay.fr/es/node/55058>

**59. Cinco o seis por lo menos.  
Salvador Dalí.**

*Y aun no se van!*

*Capricho n. 59.* Francisco de Goya.

**Guide text:** On the diagonal element, Dalí incorporates color and one of his emblematic figures: a soft clock. In the background on the right, a quixotic figure is again seen (Don Quixote de la Mancha).

# 3.

## Transformation of meaning (image and text).

Caprichos:

3-9-13-17-24-36-52-54-71.

Salvador Dalí respects the essential elements for the understanding of the *Caprichos*, however, in many cases he transforms the meaning attributed by Goya with the superimposition of new legends, color and superimposed figures by Dalí. For Federico Fernández, the transformation or total annulment of meaning turns Goya's original message into a *disparate surrealista*. This process is constant throughout Dalí's entire series, but in a special way in this set.

**3. *No es verdad, a mí con esas, no...***  
**Salvador Dalí.**

*Que viene el Coco.*

*Capricho n. 3. Francisco de Goya.*

**Guiding text:** Dalí responds to the title proposed by Goya and proposes a transformation of the textual sense. The "Coco" is an imaginary figure used to scare or threaten children. In this case, the two children are frightened by the character who is covered with a cloth (the father, husband or lover), who intends together with the female character (the mother) to make effective his mandate through the affective strategy (fear). The "Coco" is degraded by Salvador Dalí, from the treatment of the fabric with which it is covered.

**9. *Tábano.***  
**Salvador Dalí.**

Tábano, insecto.

*Tantalo.*

*Capricho n. 9. Francisco de Goya.*

**13. *Desferruginosamente.***  
**Salvador Dalí.**

*Estan calientes.*

*Capricho n. 13. Francisco de Goya.*

**17. *Espeluznante columna concreta.***  
**Salvador Dalí.**

*Bien tirada está.*

*Capricho n. 17. Francisco de Goya.*

**24. *Es un cuadro colosal.***  
**Salvador Dalí.**

*Nohubo remedio.*

**Capricho n. 24. Francisco de Goya.**

**Guide text:** Goya presents in his figure number 24 the representation of a public penance. The female character at the center of the composition is condemned by the Inquisition for crimes related to witchcraft. The woman, going on a donkey and with the torso semi

naked, in the middle of a crowd that participates of this public humiliation. In his series, Goya makes a direct reference to the Holy Inquisition in prints number 23 and 24. This theme will be taken up in some pictorial representations, an example is his oil entitled *Auto de fe de la Inquisición* (1814-16).

In this case, the necklace and metal cane that imprison the female character at the center of the composition are transformed by Dalí into a new surrealist element and replicated in the background of the scene. The image and text proposed by Dalí refer to the *Rendition of Breda*, also known as *Las Lanzas* by the Spanish artist Diego Velázquez. His influence on Goya is well known, and Dalí's admiration for the figure and work of the master Velázquez. For more information on the *Rendition of Breda (Las Lanzas)* by Diego Velázquez visit the website of the Prado Museum, Madrid: <https://www.museodelprado.es/coleccion/obra-de-arte/las-lanzas-o-la-rendicion-de-breda/0cc7577a-51d9-44fd-b4d5-4dba-8d9cb13a>

For more information about Diego Velázquez visit the website of the Prado Museum, Madrid: <https://www.museodelprado.es/coleccion/artista/velazquez-diego-rodriguez-de-silva-y/434337e9-77e4-4597-a962-ef47304d930d>

For more information on *Auto de fe de la Inquisición* by Francisco de Goya visit the website of the Royal Academy of Fine Arts of San Fernando, Madrid: <https://www.academiacoleccion.com/pinturas/inventario.php?id=0673>

### **36. *Bon jour.*** **Salvador Dalí.**

Good morning, in the French language.

*Mala noche.*  
*Capricho n. 36.* Francisco de Goya.

### **52. *Oxígeno en Marte.*** **Salvador Dalí.**

*Lo que puede un Sastre!*

*Capricho n. 52.* Francisco de Goya.

**54. *Tarántula de poca monta.***  
**Salvador Dalí.**

*El Vergonzoso.*  
Capricho n. 54. Francisco de Goya.

**71. *Si no amanece nos quedamos.***  
**Salvador Dalí.**

*Si amanece; nos Vamos.*  
Capricho n. 71. Francisco de Goya.

# 4.

## Incorporation of sexual graphics.

Caprichos:

7-11-12-18-27-38-41-47-60-73-79.

Psychoanalysis had a very important impact on a personal and artistic level on Dalí. The study of Sigmund Freud and later of Jacques Lacan, allowed the painter to delve into his personal history, his fears, obsessions, and desires. It is important to emphasize that this self-analysis is not limited to the individual level, but rather responds to an imposed collective repression.

One aspect that characterizes Dalí's surrealist work is the explicit incorporation of sexual motifs. This group makes an approach to the sexual, in some cases with a grotesque intention. Dalí adds sexual elements, either integrating or superimposing on Goya's image, enhancing his provocative message with the inclusion of new graphics.



## **7. Así las fastidia.**

**Salvador Dalí.**

*Ni así la distingue.*

*Capricho n. 7. Francisco de Goya.*

**Guide text:** The title or legend in both prints refers to the male character. In the case of Goya, his inability to see or distinguish the true intentions of the woman at the center of the composition. For Dalí, in an affirmative sense, he presents in his image ways in which this same character at the same time as annoying the adult woman, launches this kind of hind limb (tail, tongue) towards the girl sitting in the background and to the right of the image.

## **11. Muchachas al avío.**

**Salvador Dalí.**

*Muchachos al avío.*

*Capricho n. 11. Francisco de Goya.*

Guide text: Throughout Serie, Dalí proposes the transformation of the legend through a change in the gender assignment of the characters proposed by Goya.

## **12. A caza de mondadientes.**

**Salvador Dalí.**

*A caza de dientes.*

*Capricho n. 12. Francisco de Goya.*

**Guide text:** The original meaning of the image is modified by Dalí from the transformation of its initial meaning. Goya's scene depicts a woman pulling teeth from the corpse of a hanged man, possibly to prepare a potion or spell. In a formal sense, Dalí incorporates a series of diagonal lines that leave the male character in the direction of the female character's face, attributing a new sense to the scene.

## **18. Como Dios manda.**

**Salvador Dalí.**

*Ysele quema la Casa.*

*Capricho n. 18. Francisco de Goya.*

**Guide text:** The incorporation of the phallus into the male character by Dalí, transforms the initial sense of the image of Goya that presents this character stunned by his drunken state, so disoriented that he does not notice that his house is burning. Dalí incorporates phallic representations to some of the characters and backgrounds of the images grouped in this set.

**27. *Al que sodomizan.***  
**Salvador Dalí.**

*Quien mas rendido?*  
Capricho n. 27. Francisco de Goya.

**38. *No.***  
**Salvador Dalí.**

*Brabisimo!*  
Capricho n. 38. Francisco de Goya.

**41. *Ni menos ni más.***  
**Salvador Dalí.**

*Ni mas ni menos.*  
Capricho n. 41. Francisco de Goya.

**47. *Ponte de rodillas.***  
**Salvador Dalí.**

*Obsequio á el maestro.*  
Capricho n. 47. Francisco de Goya.

**60. *Relámpagos.***  
**Salvador Dalí.**

*Ensayos.*  
Capricho n. 60. Francisco de Goya.

**73. *Menos a las tres.***  
**Salvador Dalí.**

*Mejor es holgar?*  
Capricho n. 73. Francisco de Goya.

**79. *Reflejos de luna.***  
**Salvador Dalí.**

*Nadie nos ha visto.*  
Capricho n. 79. Francisco de Goya.

# 5.

## Colored without transformation.

Caprichos:

4-20-22-23-26-32-34-43-45-53-64-68-70.

In this section, those images whose transformation is less are grouped, according to Federico Fernández these images "*practically do not undergo transformation beyond coloring or the inclusion of lines or calligraphic graphics*". Of this set, image number 43 stands out as the only one that retains its original title or legend *El sueño de la razón produce monstruos*, considered an important reference for Surrealism.

According to Fernández, "*Dalí respects the semantic core of the Caprichos, taking advantage of the suggestions of the shapes of the Goya background and even taking care of Goya's style in color, which is based on the one used by Goya in the works of the fifth of the deaf*". So, based on the above, it can be said that Dalí recognizes shapes in the background of Goya's images, and reveals them by recalling the treatment of color used by Goya in his series known as *Pinturas Negras*: fourteen murals made between 1819-1823 by Francisco de Goya, as part of the wall decoration of his house called Quinta del Sordo, located on the outskirts of Madrid).

***Duelo a garrotazos (Duel to clubs).***

1820 - 1823. Mixed technique on wall covering transferred to canvas, 125 x 261 cm.

*Pinturas Negras*. Museo del Prado Collection.

For more information visit the website of the Museo del Prado, Madrid.

<https://www.museodelprado.es/coleccion/obra-de-arte/duelo-a-garrotazos/2f2f2e12-ed09-45dd-805d-f38162c5beaf>

#### **4. *El de los roñones a la brochette.*** **Salvador Dalí.**

*El de la rollona.*

*Capricho n. 4.* Francisco de Goya.

**Guide text:** In the center of the scene, Goya presents a man with clothes and attitudes of a small child; amulets, religious elements and a bell that warns where he is hang from his waist. Goya satirizes the education received by many children from noble families of the time. Dalí incorporates color into the image and applies his technique of interpretation and association on the character's apron.

#### **20. *Tres cañones = a seis plumas.*** **Salvador Dalí.**

*Ya van desplumados.*

*Capricho n. 20.* Francisco de Goya.

#### **22. *Cenicitas.*** **Salvador Dalí.**

*Cenicitas* (1927-1928), Salvador Dalí's oil painting that bears the same title, later named *The Sterile Efforts*.

*Pobrecitas!*

*Capricho n. 22.* Francisco de Goya.

**Guide text:** This image, together with the number 8, refers to Federico García Lorca, who positions himself in the European literary scene with a unique style in which, through a metaphorical treatment, personal and accessible, he writes about subjects such as death, love, frustration, repression, among others. For many years Lorca and Dalí maintained a close friendship, which also nourished both in a creative sense.

Excerpt from Lorca's letter to Dalí<sup>8</sup>:

*"Remember me when you are on the beach and especially when you paint the crackling and [unique?] little ashes, my little ashes! Put my name in the picture so that my name serves something in the world and give me a hug that your Federico needs well".*

#### **23. *Aquellos armarios tiñosos.*** **Salvador Dalí.**

*Aquellos polbos.*

*Capricho n. 23.* Francisco de Goya.

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<sup>8</sup>Taken from the text of Ian Gibson *Lorca-Dalí: The love that could not be.*

**26. *Una carretilla de carne sangrante.***  
**Salvador Dalí.**

*Ya tienen asiento.*

*Capricho n. 26.* Francisco de Goya.

**32. *Cuerda hipnagógica de Lulio estrangido.***  
**Salvador Dalí.**

*Hipnagógica*, state between wakefulness and sleep. Louis Ferdinand Alfred Maury (1817 - 1892) coined the term hypnagogic hallucination.

*Por que fue sensible.*

*Capricho n. 32.* Francisco de Goya.

**34. *Les rinden las máquinas fosfénicas.***  
**Salvador Dalí.**

*Fosfénicas*, possibly phosphene: phenomenon that allows us to see luminous spots or flashes of light when we close our eyes.

*Las rinde el Sueño.*

*Capricho n. 34.* Francisco de Goya.

**43. *El sueño de la razón produce monstruos.***  
**Salvador Dalí.**

*El sueño de la razón produce monstruos.*

*Capricho n. 43.* Francisco de Goya.

**Guide text:** This is perhaps the best known image of the entire Goya series and the only one that keeps the original title in the Dalí series.

Among the many interpretations, it is mentioned that, through this engraving, Francisco de Goya presents himself as a defender of reason and the ideals of the Enlightenment by representing himself as the central character of the composition. Goya is apparently asleep-which refers to the absence of light-reason-and is stalked by a variety of animals or night monsters.

The work is considered an important reference for the surrealist movement and the twentieth century avant-gardes.

**45. *Mucho hay que existencializar.***  
**Salvador Dalí.**

*Mucho hay que chupar.*  
Capricho n. 45. Francisco de Goya.

**53. *El horizonte.***  
**Salvador Dalí.**

*Que pico de Oro!*  
Capricho n. 53. Francisco de Goya.

**64. *Esto es, ésto no es.***  
**Salvador Dalí.**

*Buen Viage.*  
Capricho n. 64. Francisco de Goya.

**68. *Los incas peludos del atardecer.***  
**Salvador Dalí.**

*Linda maestra!*  
Capricho n. 68. Francisco de Goya.

**70. *Los buzos del futuro.***  
**Salvador Dalí.**

*Devota profesion.*  
Capricho n. 70. Francisco de Goya.

# 6.

## Incorporation of new figures.

Caprichos:

5-6-8-15-21-25-29-30-31-39-44-46-49-80.

This group includes those images that show figures with a Dalinian treatment, but unlike Group 2, they are not very recurrent in his pictorial work. According to Federico Fernández, Dalí turns the *Caprichos* into *Disparates*, but from the possibilities of modern surrealism because, although Dalí sometimes starts from them, he does not transform them into Goya's *Disparates*, an expression of unreason and a reflection of all vices. Instead, he transforms them into Dalinian *Disparates* in a surrealist style.

### ***Disparates.***

The *Disparates* is considered to be the last series of engravings produced by Francisco de Goya between 1815 and 1824, but they are known decades later when the Royal Academy of Fine Arts of San Fernando published a first group of 18 engravings. An enigmatic and unfinished series, which has been difficult to interpret since the inputs are scarce or absent. In the *Disparates*, also known as the *Proverbios*, Goya takes up many of the themes developed in the *Caprichos*, but with a darker and more grotesque tone.

For more information visit the website of the Royal Academy of Fine Arts of San Fernando, Spain.

<https://www.realacademiabellasartessanfernando.com/es/goya/goya-en-la-calcografia-nacional/disparates>

**5. *El cisne no está para puñetas.***  
**Salvador Dalí.**

Tal para qual.  
*Capricho* n. 5. Francisco de Goya.

**6. *Aparte las glándulas salivares.***  
**Salvador Dalí.**

Nadie se conoce.  
*Capricho* n. 5. Francisco de Goya.

**8. *...al río creyendo que era mozuela...***  
**Salvador Dalí.**

Mozuela, young girl.

Que se la llevaron!  
*Capricho* n. 8.

Guide text: This is another reference to Federico García Lorca. The new legend proposed by Salvador Dalí is a fragment of the first lines of *La casada infiel*, which is one of the 18 romances or poems that make up Federico García Lorca's *Romancero gitano*, and which was first published in 1928.

Excerpt from *La casada infiel*<sup>9</sup>:

*Y que yo me la llevé al río  
creyendo que era mozuela,  
pero tenía marido.*

To access the full text visit the website of the Digital Library of Spain: <http://www.bne.es/es/Catalogos/BibliotecaDigitalHispanica/Inicio/index.html>

**15. *Arrugas de espermatozoides melancólicos.***  
**Salvador Dalí.**

Bellos consejos.  
*Capricho* n. 15. Francisco de Goya.

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<sup>9</sup> Excerpt from the sixth poem or romance *La casada infiel* in the first edition of the *Romancero Gitano*, *Revista de Occidente* (Lorca, 1928: 45).



**21. *Los romeros.***  
**Salvador Dalí.**

¡Qual la descañonan!  
*Capricho* n. 21. Francisco de Goya.

**25. *Le quebró el cantero.***  
**Salvador Dalí.**

Si quebró el Cantaro.  
*Capricho* n. 25. Francisco de Goya.

**29. *Raimundo Lulio lo sabia hacer.***  
**Salvador Dalí.**

Raimundo Lulio o Ramón Llull (Mallorca, 1232 - 1316), philosopher and theologian.

Esto si que es leer.  
*Capricho* n. 29. Francisco de Goya.

**Guide text:** This group groups an important number of images in whose texts or legends refer to characters of science, literature and art, as is the case of Raimundo Lulio or Ramón Llull.

**30. *Cuando Dalí siempre ha dicho que Cezanne no vale nada al lado de Millet.***  
**Salvador Dalí.**

Paul Cézanne (1839 - 1906), French painter.

Porque esconderlos?  
*Capricho* n. 30. Francisco de Goya.

**31. *Ora pro nobis.***  
**Salvador Dalí.**

Translated to English: Pray for us.

Ruega por ella.  
*Capricho* n. 31. Francisco de Goya.

### **39. *El capitán Nemo.*** **Salvador Dalí.**

Capitán Nemo, protagonist of the novel *Twenty thousand leagues under the sea*, by the French writer Jules Verne (1828 - 1905).

*Asta su Abuelo.*

Capricho n. 39. Francisco de Goya.

**Guide text:** The image of Francisco de Goya shows a donkey (or donkey) dressed and sitting reading about his lineage (or genealogy), in which he discovers that even his grandfather is an ass like him. This engraving is part of the ensemble known as "the asyneries" of the 1799 Caprichos series.

Salvador Dalí renamed this image referring to the protagonist of *Twenty Thousand Leagues Under Sea* (1869-1870), and also one of the characters of *The Mysterious Island* (1874-1875), both novels by the French writer Julio Verne.

To access the full text visit the website of the National Printing House of Costa Rica: [https://www.imprentanacional.go.cr/editorialdigital/libros/literatura%20universal/La\\_Isla\\_Misteriosa\\_edincr.pdf](https://www.imprentanacional.go.cr/editorialdigital/libros/literatura%20universal/La_Isla_Misteriosa_edincr.pdf)

### **44. *Como las gambas.*** **Salvador Dalí.**

Gambas, similar to shrimp, but larger.

*Hilan delgado.*

Capricho n. 44. Francisco de Goya.

### **46. *Rasputín.*** **Salvador Dalí.**

Grigori Rasputín (1869 - 1916), enigmatic character cataloged as prophet and healer. Advisor to the last Tsar of Russia, Nicholas II.

*Correccion.*

Capricho n. 46. Francisco de Goya.

**49. Cagallones de cabra.**  
**Salvador Dalí.**

*Duendecitos.*

*Capricho n. 49. Francisco de Goya.*

**80. Pirueta de plátano.**  
**Salvador Dalí.**

*Ya es hora.*

*Capricho n. 80. Francisco de Goya.*

# 7.

## Incorporation of prospects and/or funds.

Caprichos:

35-40-48-50-55-56-57-59-61-67-72-74-75-76.

This group brings together the images whose transformation consists of including backgrounds and perspectives with a surrealist and Dalinian treatment. In this section, Fernández adds as part of his conclusions that Goya's Disparates "*are the most genuine and orthodox precedent of figurative surrealism*".

### **Figurative surrealism.**

Pictorial and sculptural branch within the surrealist movement, which was characterized by the use or representation of recognizable forms, treated according to the style that characterized each of the artists framed within this trend. Some of its exponents are Salvador Dalí, René Magritte, Max Ernst, Paul Delvaux, among others.

### ***Emperor Ubu.* Max Ernst (1923).**

For more information visit the website of the Georges Pompidou National Center for Art and Culture, Paris.  
<https://www.centrepompidou.fr/es/ressources/oeuvre/3Y3gdIY>

### ***Los amantes.* René Magritte (1928).**

For more information visit the website of the Museum of Modern Art (MoMA), New York.  
<https://www.moma.org/collection/works/79933>

### ***The annunciation.* Paul Delvaux (1955).**

For more information visit the website of the Musée des Beaux-Arts de Charleroi, Belgium.  
<https://charleroi-museum.be/project/paul-delvaux-annonciation/>

**35. *El arcabuz produce monstruos.***  
**Salvador Dalí.**

*Arcabuz*, portable firearm.

*Le descañona.*  
Capricho n. 35. Francisco de Goya.

**40. *De hibernación.***  
**Salvador Dalí.**

*De que mal morira?*  
Capricho n. 40. Francisco de Goya.

**48. *Querubines.***  
**Salvador Dalí.**

*Soplones.*  
Capricho n. 48. Francisco de Goya.

**50. *Antecedentes de los trípodes fotográficos***  
**Salvador Dalí.**

*Los Chinchillas.*  
Capricho n. 50. Francisco de Goya.

**55. *Y ven y ven y ven...***  
**Salvador Dalí.**

*Hasta la muerte.*  
Capricho n. 55. Francisco de Goya.

**56. *Subía las escaleras como si las bajara.***  
**Salvador Dalí.**

*Subir y bajar.*  
Capricho n. 56. Francisco de Goya.

**57. *Tenera rosa.***  
**Salvador Dalí.**

*La filiacion.*  
Capricho n. 57. Francisco de Goya.

**61. Nube infinitesimal.  
Salvador Dalí.**

*Volaverunt.*  
Capricho n. 61. Francisco de Goya.

*Volavérunt*, according to the Dictionary of the Spanish language, is used "to indicate that something was missing, was lost or disappeared"<sup>10</sup>.

**67. Ni por esas.  
Salvador Dalí.**

*Aguanta que te unten.*  
Capricho n. 67. Francisco de Goya.

**72. Con todos estos líos no te escaparás.  
Salvador Dalí.**

*No te escaparás.*  
Capricho n. 72. Francisco de Goya.

**74. No grites, tonto.  
Salvador Dalí.**

*No grites, tonta.*  
Capricho n. 74. Francisco de Goya.

**75. Los relojes blandos.**

*¿No hay quien nos desate?*  
Capricho n. 75. Francisco de Goya.

**76. Setze jutgesmengen fetge d un penjat.  
Salvador Dalí.**

*Setze jutges d'un jutjat mengen fetge d'un penjat*, according to explanatory document by María Redondo<sup>11</sup>: Catalan tongue twister (sixteen judges of a court eat the liver of a hanged man).

*¿Está Vm... pues, Como digo... eh!Cuidado!si nó...*  
Capricho n. 76. Francisco de Goya.

Vm, abbreviation for your mercy.

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<sup>10</sup>Real Academia Española (s.f.). *Diccionario de la lengua española*. Recuperado el 21 de marzo de 2022, de <https://dle.rae.es/volavérunt>

<sup>11</sup>Nobilia, P., Redondo, M., Saperas, E. (s.f). Goya y Dalí. Capricho Surrealista. <https://www.scribd.com/document/396749438/Texto-Exposicion-Dali>

# About Engraving

## Definition and techniques<sup>9</sup>

### TECHNICAL GLOSSARY

#### Engraving

Technique that consists of drawing with grooves, stripes, bites, reliefs or textures on a surface called a plate or stencil, using various tools and chemical processes.

Therefore, an engraving matrix is all support: it can be made of metal, wood, stone, involving different marks that allow the original image to be reproduced.

The technique of engraving is classified into sub-techniques named according to their nature, i.e., materials, procedures and printing systems. For example, the engraving of wood is known as xylography (fiber and counterfibre), is a direct technique because of the way in which the traces of the tools are generated in the material, and its printing system is engraved in relief.

#### Print

Final image of the engraving, which implies the multi-reproduction of the stencil's image with the use of ink and a process of pressure known as impression, using an engraving press, spoon or baren.

The image is generally pressed over specific surfaces: printing paper; however, the impression can also be done over other materials like textiles.

## **Calcography (hollow engraving)**

Also known as hollow engraving, it has metal substrates as its main support. Hollow engraving consists of making grooves or textures from the use of tools, additive materials, or mordants.

These grooves and textures will receive the ink, while the uncut surface will remain blank, thus resulting in the stamped stencil.

Some of the tools used in calcographic engraving include: engraving point, chisel, burnisher, roulette, file, polish, among others. Additionally, materials like varnishes, colophony resin and acidic mordants are used.

## **Punta seca**

*Metal, hollow, direct*

Corresponds with the use of hard and sharp metallic points, as well as roulettes and burnishers, directly over dry metal.

The incision of metal with the tip opens grooves and creates burr (excess of material that protrudes at the edges of the grooves), which is one of the main characteristics, as well as the relationship with the drawing that allows possibilities like: weaves, counterweaves, body language, variety of strokes, etc.

The oldest print of dry point recorded is "attributed to the Bookmaster of the house and dates from the end of the 15th century. Durer felt his graphical possibilities in the San Jeronimo next to the mocho willow in 1512, one of the three dry tips he is known for". (Cafatal, J. y Oliva, C. 2009, pág. 58).

Some artists that made use of the technique were: Rembrandt, Edvard



Munch, Max Beckmann, Édouard Manet, Pablo Picasso, Mary Cassatt, Ellen Day Hale, Jannis Kounellis, Kiki Smith, among others.

## **Etching**

*Metal, hollow, indirect*

Corresponds to the engraving of metal with a tip. This technique allows one to use stains, continuous lines, forming a weave or variety of strokes, among others.

The metal sheet is entirely covered with varnish and subsequently operated on with an engraving point, thus giving way to the lines that will be hollowed out by the mordant or defining the areas in which the mordant will not touch.

According to Cafatal, J. and Oliva, C. (2009, page 66) the antecedent of the etching technique corresponds to "jewelers and armor makers of the 15th century, who used the same principle to simplify their arduous and costly work. It is known that the first etchings were made on iron plates in Germany and Italy as an alternative to the burin". Some of the authors of this technique include: Edvard Munch, Pablo Picasso, Joan Miró, Gabrielle D. Clements, Mary Cassatt.

## **Aquatint**

*Metal, hollow, indirect*

Calcographic engraving that seeks to give rise to variations of subtle tones, textures or pictorial effects (approximations similar to watercolor) from the use of mordants and adherent colophony resin, which allows intervention of the mordant and provides a grain-like pattern of small holes to facilitate tonal variations.

Other ways of obtaining aquatints and grains include the use of brush, oil, additive materials like sugar and salt, sandpaper, graining by printing, etc.

On the history of the technique, Cafatal, J. and Oliva, C. (2009, page 71) mention: The first antecedents are from the early 18th century, but its emergence would arrive in the mid-18th century. History awards the invention to the Frenchman J.B. Le Prince around 1760. After the realization of the first pieces, Goya was the one who gave the work real renown, who discovered its enormous expressive possibilities and created his great series of engravings: The Caprices, the Disasters of War, the Unfollies and the bullfighting. Thanks to these works he has gone into history as one of the great masters of creation engraving. Later, a great number of artists of the 14th and 20th centuries, seeing their pictorial qualities, began using aquatint with greater or lesser success.

## **Heliography**

*Metal, hollow, indirect*

Known as photogravure in grain, photoetched or photoaquatint, this refers to the method of transferring a photographic image onto a sheet of metal by means of UV light, then engraving the metal surface by means of chemical processes similar to those of etching and aquatint.

## **Chisel**

Manual, metallic, elongated, and sharp-tipped tool that allows one to make indentations in soft metal supports.

## **Burnisher**

Metal tool with flattened or rounded tip that allows for polishing metal surfaces.

## **Baren**

Disc-shaped manual tool covered with textile, paper or sheets that allow it to distribute pressure to stamp wood engravings.

## **Buril**

Herramienta manual, metálica, alargada y de punta afilada que permite realizar hendiduras en los soportes de metal blando.

## **Burnisher**

Metal tool with flattened or rounded tip that allows for polishing metal surfaces.

## **Mordant**

Componente químico que permite corroer, es decir, grabar la superficie de la plancha metálica.

## **Colophony resin**

Amber-colored material obtained from the secretion of coniferous trees. It is used as a fine powder, heated to adhere to the metal, with the purpose of isolating the actions of the mordant and generating textures on metal surfaces.

# Workshop.

## Engraving process and techniques



Varnished. Technique: etching



Cleaning excess ink on the plate.  
Technique: drypoint on acrylic



Gouge engraving on mdf  
(pressboard). Technique: woodcut



inked. Technique: colography



Inking and printing.  
Technique: woodcut

Casa de Artista, Cultural Center of the East. Photography: Museum of Jade and Pre Columbian Culture

## **GLOSSARY**

### **Surrealist:**

Refers to the artistic and literary movement known as surrealism (1924), which seeks to broaden the notion of "real" life and proposes another reality in which the imagination has no limits. Surrealists explore the images and events they imagine when they work, primarily through visual art, poetry and films. A dream allows, before anything else, the revelation of reason.

### **Dalinian:**

Related to Salvador Dalí.

### **Goyan:**

Related to Francisco de Goya.

### **Goyan-Dalinian:**

The curator uses this expression to emphasize the integration or relationship between the work of Goya and Dalí.

### **Inquisition:**

The Inquisition or Saint Inquisition (1231) designates a set of doctrines and procedures for the Catholic Church, created to investigate and prosecute cases of heresy (ideas or practices contrary to the dogmas of a religious doctrine).

### ***Minotaure* (1933 - 1939):**

Minotaur in English, it was an important surrealist magazine which disseminated much of the work of thinkers and creators of the time. Scientific studies on psychoanalysis were also included.



**Royal Academy of Fine Arts of San Fernando (1752):**

Created by royal decree with the aim of renewing and formalizing the teaching of the arts in Spain.

**King Charles IV:**

King Charles IV of Spain (1748-1819). Was King of Spain between 1788 and 1808.

**Rembrandt:**

Rembrandt Harmenszoon van Rijn (1606 – 1669) is considered one of the major painters in history. The contrast, the treatment of chiaroscuro, and the representation of his subjects' emotional lives characterize his pictorial work. Rembrandt ventures into engraving, achieving a production of great technical, aesthetic, and thematic richness.

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