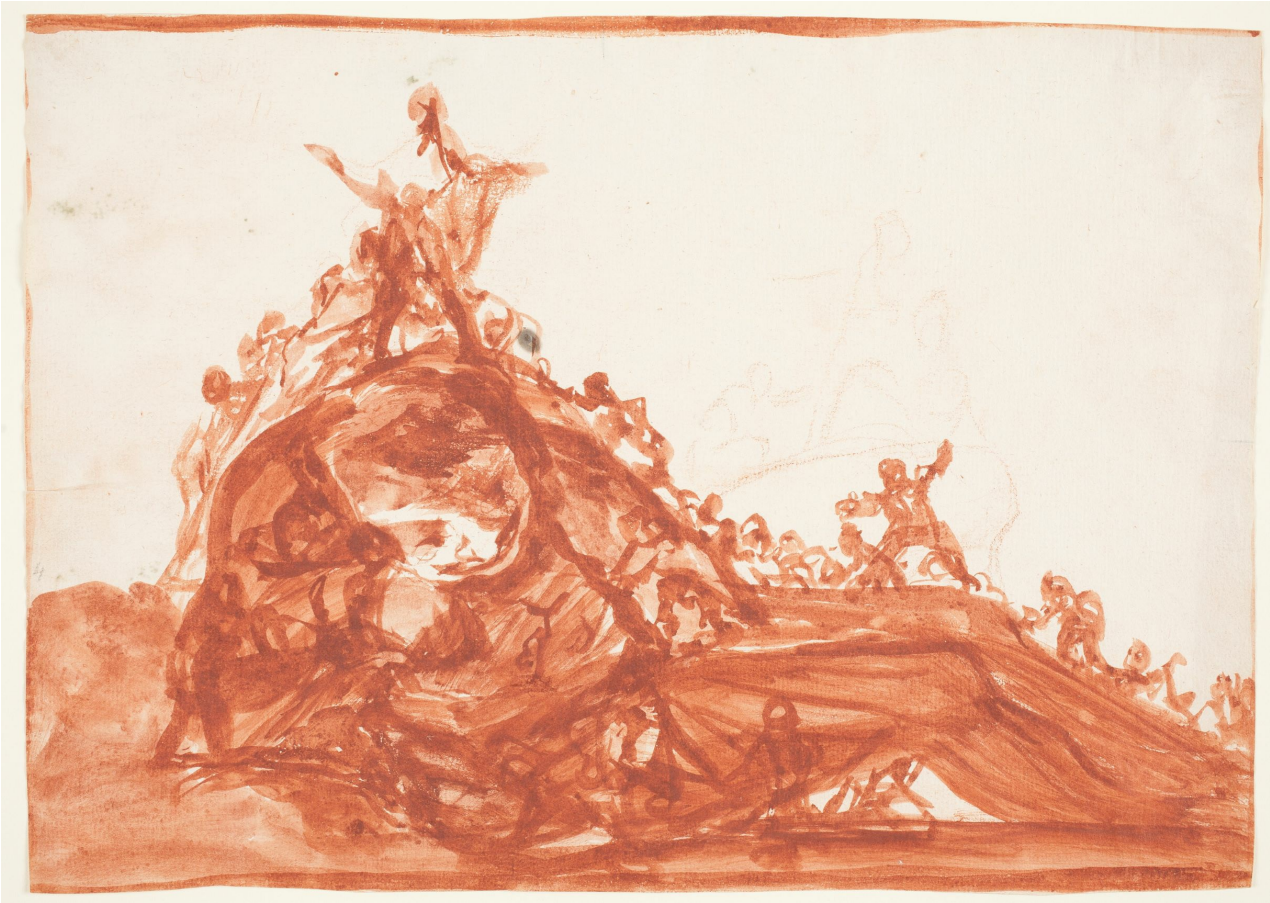
FIGURES CLIMBING ON A LYING GIANT

CLASIFICACIÓN: DRAWINGS

SERIE: ABSURDITIES (PRINTS Y DRAWINGS, CA.1815-1824)



DATOS GENERALES

CRONOLOGÍA	1816 - 1819
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	234 x 330 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	19 Aug 2021 / 08 Jun 2023
INVENTARIO	876 D4287

INSCRIPCIONES

4 (in pencil, recto, left margin)

201 [inscribed in oval] (in pencil, verso)

not engraved? [under adhesive] (in pencil, verso, upper left)

MP Inventory Inventory DRAWINGS Goya (stamped, verso, upper right corner)

Watermark: "MANUEL SERRA" (half right)

HISTORIA

The drawing was inherited in 1828 by Javier Goya, the painter's son, and in 1854 by Mariano Goya y Goicoechea, the artist's grandson. It was subsequently owned by Valentín Carderera (ca. 1861) and Mariano Carderera (ca. 1880). In 1886 it was acquired from Mariano Carderera by the Directorate General of Public Instruction and was assigned to the Prado Museum, where it entered on 12 November 1886.

ANÁLISIS ARTÍSTICO

See *People in sacks.*

Drawing traditionally ascribed to the series of preparatory drawings for the Disparates, on the basis of its technical and compositional similarity and the paper used. However, it does not correspond to any of the prints in the engraved series.

A gigantic figure lies across the composition, leaning against a rise in the ground. A multitude of tiny figures have taken it for a hill. They use a ladder to climb up its back and climb up its legs. One of these tiny creatures stands on its crown, with an air of victory. There is a regret in the preliminary drawing, executed in sanguine, above the colossus's knees, as if Goya had depicted him with his legs more bent, on which the faint outlines of other tiny figures can be seen.

The giant prisoner's face is brightly lit and, despite his situation, he wears a malicious smile. This feature distinguishes it from other tormented depictions of giants and giants in Goya's works on paper, which he used on several occasions. This is the case of the drawing *Great Sleeping Colossus* or the aquatint *The Colossus*. Pierre Gassier alludes to a recurring reference: the story of the country of Lilliput narrated in Jonathan Swift's Gulliver's Travels (1726).

EXPOSICIONES

Bern

Madrid 1999

Goya
Galleria Nazionale d'Arte Antica di Palazzo Barberini Roma 2000
consultant editors Lorenza Mochi Onori and Claudio Strinati. From March 18th to June 18th 2000
cat. 54

París 2001

BIBLIOGRAFÍA

p.31, cat.201
1928

CAMÓN AZNAR, José
pp. 50-51
1951

Los dibujos de Goya, 2 vols.
SÁNCHEZ CANTÓN, Francisco Javier
cat. 397
1954
Amigos del Museo del Prado

HARRIS, Tomás
vol. II, p. 414, cat. 269g
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 327, cat. 1611
1970
Office du livre

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 470-471, cat. 309
1975
Noguer

MATILLA, José Manuel
pp. 148-149, cat. 54
2000
Edizioni de Luca

PALABRAS CLAVE

PRISIONERO COLOSO GIGANTE LILLIPUT JONATHAN SWIFT LOS VIAJES DE GULLIVER

ENLACES EXTERNOS