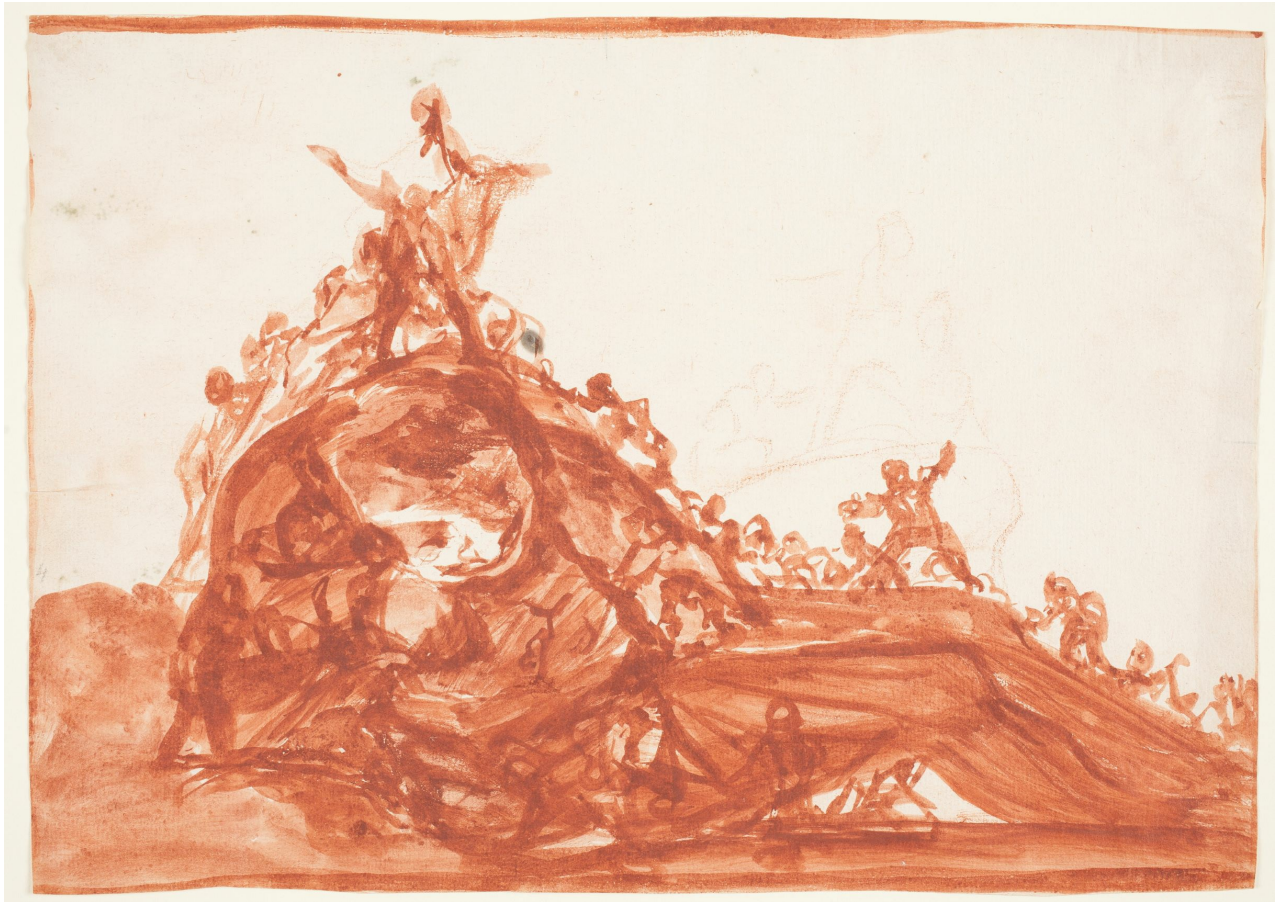


# FIGURES CLIMBING ON A LYING GIANT

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

Paris 2001

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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

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1975

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MATILLA, José Manuel  
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2000  
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PALABRAS CLAVE

**PRISIONERO COLOSO GIGANTE LILLIPUT JONATHAN SWIFT LOS VIAJES DE GULLIVER**

ENLACES EXTERNOS