GIANT FIGURE ON A BALCONY

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICES NOT ENGRAVED



DATOS GENERALES

CRONOLOGÍA	Ca. 1797
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	242 x 179 mm
TÉCNICA Y SOPORTE	Sanguine on laid paper
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	20 Aug 2021 / 19 Apr 2023
INVENTARIO	949 D4352 v.

INSCRIPCIONES

54 (in pencil, recto, bottom left-hand corner)

Watermark: "*H C WEND / & / ZOONEN*".

HISTORIA

The drawing passed by inheritance in 1828 to Javier Goya, the painter's son, and in 1854 to 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 General Direction of Public Instruction and was assigned to the Prado Museum, where it entered on 12 November 1886.

ANÁLISIS ARTÍSTICO

This is the reverse of the first preparatory drawing for the engraving *They're Plucked*, from the series of the *Caprices*. The figure of a giant in front of a balcony is at the centre of the composition. He is dressed as if he were a monk, wearing a habit and hood. With his head lowered, he looks down as if saying a prayer while a group of people laugh behind him. Gassier states that this figure may be in the line of the colossi that Goya was so fond of and which can be found in paintings (*The Colossus* or *Saturn eating a Son*) as well as in engravings (*The Colossus*) and drawings. The composition of the balcony may be reminiscent of the balustrade painted by Goya on the dome of the Chapel of San Antonio de la Florida in Madrid (*Miracle of Saint Anthony of Padua*).

There is no evidence that this drawing was engraved, although copper marks are visible on the paper.

EXPOSICIONES

Francisco de Goya. El proceso creativo de los Caprichos
Museo Nacional del Prado Madrid 1999

Melbourne 2021

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PALABRAS CLAVE

BALCÓN COLOSO GIGANTE

ENLACES EXTERNOS