

# THE COLOSSUS (EL COLOSO)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS



## DATOS GENERALES

CRONOLOGÍA

Ca. 1808 - 1812

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

116 x 105 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Attributed work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

26 May 2010 / 15 Jun 2023

INVENTARIO

383 (P02785)

## HISTORIA

This canvas went to Goya's son, Javier, when the estate of the painter's wife, Josefa Bayeu, was divided up following her death in 1812. It later became the property of Miguel Fernández Durán Fernández de Pinedo y Bizarrón, Marquis of Perales, who died in 1833. His great-grandson Pedro Durán inherited this painting and bequeathed it in his will to the Prado Museum, which it entered in 1931.

## ANÁLISIS ARTÍSTICO

In an outdoor landscape, a terrified crowd flees before an apparition of a giant. This monstrous figure has one arm raised, the hand closed into a fist, and one eye closed, as he advances across the width of the canvas.

In most of the interpretations put forward for this painting, and especially with regard the figure of the giant, there prevails the idea, with certain variations, that the work is a reference to the Spanish War of Independence.

López Vázquez and González Zárata believe that the figure of the giant could be a reference to Ferdinand VII - the proud, ignorant, princely figure responsible for the country's War of Independence. Nigel Glendinning, on the other hand, proposed back in 1963 that this painting could be an illustration of the poem by Juan Bautista Arraiza (Madrid, 1770-Madrid, 1837) entitled *The Prophecy of the Pyrenees* (*La profecía del Pirineo*) (1808). This poem tells how a giant rose up from the mountains of the Pyrenees to defend Spain from the Napoleonic invasion. The figure of the giant is a relatively common one in Spanish literature and is used by Manuel José Quintana y Lorenzo (Madrid, 1772-Madrid, 1857), by Cristóbal de Breña (Madrid, 1777-Madrid, 1833) and by Francisco Martínez de la Rosa (Granada, 1787-Madrid, 1862).

Alternatively, the colossus has been interpreted as personifying Napoleon's armies, menacing the terrified natives as they flee from the French invaders.

One of the formal sources of inspiration for the figure of the colossus could have been the Farnese Hercules which Francisco de Goya had earlier depicted on pages 139a, 141a, 143a and 145a of his *Italian Sketchbook*, drawn from a number of different angles. Goya must have seen this classical sculpture during his stay in Rome, between 1769 and 1771, since copying from the *Farnese Hercules* was a common exercise at the city's academies. The Aragonese artist could also have carried on working with this sculpture once back in Spain by referring to printed reproductions of it, particularly those by Hendrick Goltzius (Bracht, 1558-Haarlem, 1617), which were widely available all over Europe.

Thanks to the x-rays made of *The Colossus* at the Prado Museum, we have learnt that Goya made a number of changes to this figure. These x-ray images reveal that the painter had originally placed the giant looking out at the viewer, with his left arm resting on his hip in a pose similar to that of the *Farnese Hercules*. This pose also brings to mind the *Hispanic Hercules* (*Hércules hispano*) which Francisco de Zurbarán (Fuente de Cantos, 1598-Madrid, 1664) painted for the Hall of Kingdoms of Madrid's Buen Retiro Palace.

The painting also has ties to Goya's etching and aquatint *Seated Giant*, dated to between 1808 and 1818, in which the same figure appears with his back to the viewer and, in this case, sitting down. A similar figure was depicted by Henry Fuseli (*Polyphemus Tricked by Ulysses*, 1803, private collection, Zurich), although said work shows the character after he has been defeated.

The composition of *The Colossus* shows some similarities with another work by Goya, entitled *The Hot Air Balloon*. In both pictures, the canvas has been divided lengthways, with the lower section containing a number of people running. In the case of *The Hot Air Balloon*, these people could be soldiers, whilst in *The Colossus* they are civilians.

In 2008, to mark the presence of *The Colossus* in the exhibition *Goya in Times of War* (15 April-13 June 2008, Prado Museum, Madrid), Manuela Mena, Head Conservator for 18th-century Painting at the Prado Museum, embarked on a renewed investigation of this

painting. Her work led to the subsequent publication of the conclusion that the painting belongs not to Francisco de Goya but rather to his disciple, Asensio Julià (Valencia, 1760–Madrid?, 1832). This hypothesis is based on several different pieces of data, perhaps one of the most significant of which is that this painting makes use of a different shade of black from the transparent, more delicate one usually employed by Goya, and which the artist tended to use especially in those paintings where the colour black predominated. Furthermore, thanks to the x-rays made of this painting, we have discovered the constant changes and hesitations which its creator made whilst painting it, behaviour which was not at all usual for Goya, who worked in a far more decided, confident manner.

Finally, this investigation by Mena also makes reference to the initials "AJ" which appeared in the x-ray images of 2008, which could be those of Goya's Valencian disciple, Asensio Julià.

This study of *The Colossus* has reignited the debate surrounding the work's authorship, in turn prompting responses from some scholars, including Nigel Glendinning, who maintain that this painting should be attributed to Goya.

#### EXPOSICIONES

##### **Goya**

Koninklijk Kabinet van Schilderijen  
Mauritshuis The Hauge 1970  
organized by Ministerio de  
Estado y Asuntos Culturales and  
Réunion des Musées Nationaux,  
July 4th to September 13th 1970.  
Exhibited also at the Musée de  
l'Orangerie des Tuileries, Paris,  
October 25th to December 7th  
1970, consultant editors  
Jeannine Baticle and A. B. de  
Vries  
cat. 40

##### **Goya**

Palacio de Pedralbes Barcelona 1977  
from April 12th to June 30th 1977  
cat. 40

##### **De El Greco a Goya**

Palacio de Bellas Artes Mexico D.F. 1978  
November–December 1978  
cat. 40

##### **Von Greco bis Goya**

Haus der Kunst Munich 1982  
From February 20th to April  
25th 1982. Exhibited also at the  
Künstlerhaus, Viena  
cat. 24

##### **Goya**

Koninklijke Musea Voor Schone Kunsten Van  
België Brussels 1985  
consultant editor Luis González  
Seara. From October 26th to  
December 22nd 1985  
cat. 31

##### **Spanish paintings of 18th and 19th Century. Goya and his time**

Seibu Museum of Art Tokyo 1987  
exhibited also at Seibu  
Tsukashin, Amagasaki; Iwaki  
City Museum Fukushima,  
Fukushima  
cat. 94

##### **Goya y el espíritu de la Ilustración**

Museo Nacional del Prado Madrid 1988  
from October 6th to December  
18th 1988. Exhibited also at  
Museum of Fine Arts, Boston,  
January 18th to March 26th  
1989; The Metropolitan Museum  
of Art, Nueva York, May 9th to  
July 16th 1989, Madrid curator  
Manuela B. Mena Marqués,  
scientific directors Alfonso E.  
Pérez Sánchez and Eleanor A.  
Sayre  
cat. 69

##### **Goya**

Nationalmuseum Stockholm 1994  
consultant editors Juan J. Luna  
and Görel Cavalli-Björkman.  
From October 7th 1994 to  
January 8th 1995  
cat. 30

##### **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. 78

#### BIBLIOGRAFÍA

**Goya and Arrizia's Profecía del**

**Vie et ouvre de Francisco de**

GUDIOL RICART, José

## **Pirineo**

Journal of the Warburg and Courtauld  
Institutes  
GLEDINNING, Nigel  
pp. 363-366  
16  
1963

## **Francisco de Goya, 4 vols.**

CAMÓN AZNAR, José  
vol. III, p. 182  
1980-1982  
Caja de Ahorros de Zaragoza, Aragón y Rioja

## **Goya. Arte e condizione umana**

PAZ, Alfredo de  
pp. 151-153, il. 131  
1990  
Liguori editore

## **"¿Un fracasado intento de descatalogar El Coloso por el Museo del Prado?"**

Goya  
GLEDINNING, Nigel  
pp. 61-68  
326  
2009

## **Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 265, cat. 946  
1970  
Office du livre

## **"El Coloso de Goya"**

Goya  
BOZAL, Valeriano  
pp. 239-245  
184  
1985

## **La técnica artística como método de conocimiento, a propósito del Coloso de Goya**

Goya  
VEGA, Jesusa  
pp. 229-244.  
324  
2008

## **La dimensión inconsciente en la obra de carácter fantástico de Goya y su repercusión en la atribución del Coloso**

Goya  
PRADA, Javier de  
pp. 146-157  
331  
2010

vol. I, p. 355, cat. 610  
t. I  
1970  
Polígrafa

## **Goya y el espíritu de la Ilustración**

PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor A. (directores) and MENA, Manuela B. (comisaria)  
pp. 263, 264, 265 (il.) y 266, cat. 69  
1988  
Museo del Prado

## **En torno al Coloso atribuido a Goya una vez más**

Goya  
GLEDINNING, Nigel  
pp. 294-299  
329  
2009

[www.museodelprado.es](http://www.museodelprado.es)

**ENLACES EXTERNOS**