

# HUMAN FROGS HUGGING EACH OTHER

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICES NOT ENGRAVED



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797

UBICACIÓN

The Prado National Museum. Madrid, Madrid,  
Spain

DIMENSIONES

200 x 141 mm

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

20 Aug 2021 / 20 Apr 2023

INVENTARIO

1065 D3957

## INSCRIPCIONES

16 (in pencil, recto, lower left)

110 (in composite pencil, recto, upper part)

MUSEO DEL PRADO (Stamp in violet ink, reverse, upper left)

Watermark: [Shield with helmet, bird inside, and below "D.N J.PH GISBERT / ALCOY"] (top half)

#### 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 drawing, although it departs from the technical characteristics of the Magic Mirror series of drawings, has many thematic and iconographic similarities with two of the works in the same series: *Student/Frog* and *Figure with Chastity Belts, sketches of two figures and a frog*, in which the protagonists are giant frogs.

Gassier states that it may be an unrealised *Caprice* project but that it arose from the same physiognomonic current as the symbolic representations of the four temperaments (melancholic, sanguine, choleric and phlegmatic) which the *Magic Mirror (Woman/Snake)* series seems to be.

#### EXPOSICIONES

**Goya. Gemälde Zeichnungen. Graphik. Tapisserien**  
Kunsthalle Basel Basle 1953  
from January 23th to April 12th 1953

**Los dibujos de Goya**  
Museo Provincial de Zaragoza Zaragoza 1978  
exhibition organized by Museo Provincial de Zaragoza, Ministerio de Cultura and Ayuntamiento de Zaragoza, exhibition guide written by Miguel Beltrán Lloris and Micaela Pérez Sáenz. October 1978

**Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)**  
Hamburger Kunsthalle Hamburg 1980

**Europa 1789. Aufklärung, Verklärung, Verfall**  
Hamburger Kunsthalle Hamburg 1989

Barcelona 2004

#### BIBLIOGRAFÍA

SÁNCHEZ CANTÓN, Francisco Javier  
n. 209  
1954  
Museo del Prado

**Goya, Saturno y melancolía. Consideraciones sobre el arte de Goya**  
NORDSTRÖM, Folke  
pp. 94-115  
1962  
Alquimis & Wiksell

**Vie et ouvre de Francisco de Goya**  
GASSIER, Pierre y WILSON, Juliet  
p. 187, cat. 655  
1970  
Office du livre

**Dibujos de Goya, 2 vols**  
GASSIER, Pierre  
p. 498, cat. 327  
1975  
Noguer

**Goya, Das Zeitalter de Revolutionen. 1789-1830**  
HOFMANN, Werner (ed.)  
p. 230, il. 127  
1980  
Prestel-Verlag Münche und Hamburger Kunsthalle

CAMÓN AZNAR, José  
p. 130  
1980-1982  
Caja de Ahorros de Zaragoza, Aragón y Rioja

MATILLA, José Manuel  
2008  
Universidad de Salamanca

#### PALABRAS CLAVE

## **RANA**

ENLACES EXTERNOS