

# HALF-NAKED YOUTH RECLINING ON A ROCK (JOVEN SEMIDESNUDA RECOSTADA EN UNA ROCA)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: IVORY MINIATURES (PAINTING, 1824 - 1825) (13/21)



## DATOS GENERALES

CRONOLOGÍA

1824 - 1825

UBICACIÓN

Museum of Fine Arts, Boston, Boston, United States

DIMENSIONES

8.8 x 8.6 cm

TÉCNICA Y SOPORTE

Watercolor on ivory

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

TITULAR

Museum of Fine Arts, Boston

FICHA: REALIZACIÓN/REVISIÓN

16 May 2010 / 15 Jun 2023

INVENTARIO

342 Ernest Wadworth

## HISTORIA

See *Maja and Celestina*.

This piece was in the Keir collection of Sir William Stirling-Maxwell, who probably acquired it, together with another miniature, *Seated Majo and Maja*, for his collection of Spanish art. It remained in the Stirling family for several years until being put on sale at Sotheby's of London on 3 July 1963 (lot no. 64). It entered the Museum of Fine Arts, Boston, on 16 September 1963.

#### ANÁLISIS ARTÍSTICO

For the artistic and technical analysis of the complete series, see *Maja and Celestina*.

In this image we see a young, almost naked, woman sitting on a rock. She is covered by a yellowish cloth which has fallen off her shoulder and covers up her lap. The girl appears weakened, as if she were about to faint there atop the grey stone. This fragility, and the more linear nature of this work, which is more carefully defined than some of the other miniatures in the series, gives this piece a heightened sense of delicacy.

#### EXPOSICIONES

##### **Exhibition of Spanish Painting**

Brooklyn Museum New York 1935

from October 4th to 31st 1935

cat. 11

##### **From Greco to Goya**

The Spanish Art Gallery London 1938

cat. 27

##### **Goya. El Capricho y la invención. Cuadros de gabinete, bocetos y miniaturas**

Museo Nacional del Prado Madrid 1993

from November 18th 1993 to February 15th 1994. Exhibited also at the Royal Academy of Arts, London, March 18th to June 12th 1994 and The Art Institute of Chicago, Chicago, July 16th to October 16th 1994, consultant editors Manuela B. Mena Marqués and Juliet Wilson-Bareau

cat. 110

##### **Goya's last Works**

The Frick Art Collection New York 2006

consultant editors Jonathan Brown and Susan Grace Galassi. From February 22nd to May 14th 2006

cat. 13

##### **Goya: Order and disorder**

Museum of Fine Arts Boston 2014

cat. 68

#### BIBLIOGRAFÍA

##### **Goya's Bordeaux miniatures, , , Boston, 1966**

Museum of Fine Arts Boston Bulletin

SAYRE, Eleanor

p. 120, cat. 18

LXIV, 337

1966

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet

pp. 357, 362, cat. 1688 y p. 343 (il.)

1970

Office du livre

GUDIOL RICART, José

vol. I, p. 385, cat. 739

t. I

1970

Polígrafa

##### **L'opera pittorica completa di Goya**

ANGELIS, Rita de

p. 136, cat. 680

1974

Rizzoli

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

CAMÓN AZNAR, José

vol. IV, p. 219

1980-1982

Caja de Ahorros de Zaragoza, Aragón y Rioja

##### **Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas**

MENA, Manuela B. y WILSON-BAREAU, Juliet

(comisarias)

pp. 324-325, 381, cat. 110 y p. 329 (il.)

1993

Museo del Prado

##### **Goya's last works**

BROWN, Jonathan y GALASSI, Susan Grace

p. 128, cat. 13 y p. 129 (il.)

2006

The Frick Collection and Yale University Press

##### **Goya: Order & Disorder**

ILCHMAN, Frederick y STEPANEK, Stephanie

L. (comisarios)

p. 133

2014

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