

# MAJA AND CELESTINA ON A BALCONY (MAJA Y CELESTINA AL BALCÓN)

CLASIFICACIÓN: EASEL PAINTING. ALLEGORY, MYTHOLOGY, HISTORY



## DATOS GENERALES

CRONOLOGÍA

Ca. 1808 - 1812

UBICACIÓN

Private collection

DIMENSIONES

166 x 108 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

Private collection

FICHA: REALIZACIÓN/REVISIÓN

21 Apr 2010 / 01 Jun 2023

INVENTARIO

1080 -

## INSCRIPCIONES

X.24 (lower left-hand corner).

## HISTORIA

During the Spanish War of Independence, Goya produced some private works, including this one, *Majas on a Balcony*, *Lazarillo of Tormes*, and probably *Time or Old Women*.

The painting appears in the inventory drawn up of the belongings to be shared between

Goya and his son Javier on the death of his wife in 1812 as one of the "two paintings of young women on a balcony with inventory number twenty-four, valued at 400 [reales], the other painting being *Majas on a Balcony*. The work was purchased from Javier Goya by Francisco de Acebal y Arratia, and later passed to his heir, Luis Mac-Crohon, and his collection in Madrid. It was acquired in 1942 by Juan March, passing in 1962 to his son Bartolomé March. It was sold to another private owner in 2003.

#### ANÁLISIS ARTÍSTICO

We are presented with the almost full-length portrayal of a beautiful young woman with blond hair who is leaning on the iron railing of a balcony, showing off her figure. She is wearing a grey gown with a gold edging, displaying a generous cleavage. On her left, further away from the railing, is an old woman with a mischievous look on her face who is holding a rosary while she looks for business. The right-hand side of the composition is closed off by a grey curtain, and the dark interior with no details or furniture, do not allow the viewer to see what kind of room it is.

The figure of the young woman is reminiscent of the *maja* Goya painted in the frescoes for the Chapel of San Antonio de la Florida in Madrid. She also resembles some figures in the *Caprices* series in which Goya also dealt with the subject of the prostitute and the procuress.

It has been suggested that the reappearance of these sensual young women in Goya's work during these years was perhaps motivated by his affair with the young Leocadia Weiss, and it is possible that the main figure in *The Letter* is her portrait.

The inscription marking this painting as the property of Javier Goya, "X 24", is no longer visible on the canvas, but was originally located on the lower left-hand corner.

#### EXPOSICIONES

##### **Pinturas de Goya**

Museo Nacional del Prado Madrid 1928  
consultant editor Fernando  
Álvarez de Sotomayor. From  
Apri to -May 1928  
cat. 16

##### **El arte de Goya**

Museo de Arte Occidental de Tokio Tokyo 1971  
from 16th 1971 to January 23th  
1972. Exhibited also at the Kyoto  
Municipal Museum of Art,  
January 29th to March 15th 1972.  
cat. 39

##### **Francisco de Goya: Maleri, Tegning, Grafikk**

Nasjonalgalleriet Oslo 1996  
from 10th to April 14th 1996  
cat. 28

##### **Goya**

Basle 2021  
n 242

##### **Exposición conmemorativa del centenario de Goya**

Palacio de Oriente Madrid 1946  
organized by Patrimonio  
Nacional. June 1946  
cat. 9

##### **Goya en las colecciones madrileñas**

Museo Nacional del Prado Madrid 1983  
consultant editor Enrique  
Lafuente Ferrari. From April  
19th to June 20th 1983  
cat. 39

##### **Goya en tiempos de guerra**

Museo Nacional del Prado Madrid 2008  
consultant editor Manuela B.  
Mena Marqués, from April 14th  
to July 13th 2008  
cat. 65

##### **Goya**

Musée Jacquemart-André Paris 1961  
consultant editor Jean-Gabriel  
Domergue. From December 1961  
to February 1962  
cat. 82

##### **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. 70

##### **Expérience Goya**

Lille 2021  
cat. 71

#### BIBLIOGRAFÍA

##### **L'œuvre peint de Goya. 4 vols**

DESPARMET FITZ - GERALD, Xavier  
vol. II, p. 283, cat. 536s  
1928-1950

##### **Goya en tiempos de guerra**

MENA MARQUÉS, Manuela B.  
pp. 248-251, cat. 65 y p. 253 (il.)  
2008  
Museo Nacional del Prado

#### ENLACES EXTERNOS