

SEATED MAJO AND MAJA (MAJO Y MAJA SENTADOS)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: IVORY MINIATURES (PAINTING, 1824 - 1825) (14/21)



DATOS GENERALES

CRONOLOGÍA

1824 - 1825

UBICACIÓN

Nationalmuseum, Stockholm, Sweden

DIMENSIONES

8.8 x 8.3 cm

TÉCNICA Y SOPORTE

Watercolor on ivory

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

TITULAR

Nationalmuseum

FICHA: REALIZACIÓN/REVISIÓN

16 May 2010 / 15 Jun 2023

INVENTARIO

343 (NMB 1879)

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, *Half-Naked Youth Reclining on a Rock*, 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. 63). It went to the Nationalmuseum, in Stockholm.

ANÁLISIS ARTÍSTICO

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

The figures of the majo and the maja shown sitting together in this miniature are robust, especially the man, whose bulk is increased by the cape with which he covers himself, leaving only his eyes uncovered. He is painted only in black, whilst the maja at his side has some touches of colour: the pink of her cheeks and the bluish hue of her shawl.

Comparisons tend to be made between this work and another watercolour, dated to around the same period, *Majos Strolling*, due to the similar theme and the pose of one of the majos in the drawing, who is also seated and wears similar clothing.

EXPOSICIONES

Exhibition of Spanish Painting

Brooklyn Museum New York 1935

from October 4th to 31st 1935

cat. 15

From Greco to Goya

The Spanish Art Gallery London 1938

cat. 26

Goya (1746-1828). Peintures-Dessins-Gravures

Centre Cultural du Marais Paris 1979

consultant editors Jacqueline et Maurice Guillard

cat. 196

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. 106

Goya. La imagen de la mujer

Museo Nacional del Prado Madrid 2001

from October 30th 2001 to February 10th 2002. Exhibited also at the National Gallery of Art, Washington, March 10th to June 2nd 2002, consultant editor Francisco Calvo Serraller

cat. 27

BIBLIOGRAFÍA

Goya's Bordeaux miniatures, Boston, 1966

Museum of Fine Arts Boston Bulletin

SAYRE, Eleanor

p. 120, cat. 19

LXIV, 337

1966

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

pp. 357, 362, cat. 1689 y p. 343 (il.)

1970

Office du livre

GUDIOL RICART, José

vol. I, p. 385, cat. 738

t. I

1970

Polígrafa

L'opera pittorica completa di Goya

ANGELIS, Rita de

p. 136, cat. 681

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. 106 y p. 327 (il.)

1993

Museo del Prado

Goya, la imagen de la mujer

CALVO SERRALLER, Francisco (comisario)

cat. 27 y p. 171 (il.)

2001

Museo Nacional del Prado y Fundación

Amigos del Museo del Prado

www.nationalmuseum.se

