

# WOMAN WITH CLOTHES BLOWING IN THE WIND (MUJER CON LOS VESTIDOS INFLADOS POR EL VIENTO)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: IVORY MINIATURES (PAINTING, 1824 - 1825) (15/21)



## DATOS GENERALES

CRONOLOGÍA

1824 - 1825

UBICACIÓN

Museum of Fine Arts, Boston, Boston, United States

DIMENSIONES

9 x 9.5 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

344 Bequest of Pame

## HISTORIA

See *Maja and Celestina*.

This work was put up for auction at the Hôtel Drouot auction house, Paris, on 22 February 1937 (lot 56-1). It was later in the collection of Thomas Harris, in London. In around 1941 it was in the Durlacher Bros. collection in New York, later entering the collection of R. Kirk Jr. and Pamela Askew, also in New York. It was bequeathed to the Museum of Fine Arts, Boston, on 24 June 1998.

#### ANÁLISIS ARTÍSTICO

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

In this romantic miniature we see the figure of a woman, seen from behind, wrapped in a blue dress and a black cape. She appears to be on high ground, indicated by the wide sky, which occupies almost all of the background, leaving less than a third of it to the terrain seen in the distance. The wind is blowing her clothes and hair, and is lifting up her skirt just enough to show us her bare foot.

The woman's face is only just suggested behind her head of hair. There was probably another composition underlying this one, since we know that Goya reused some of the ivory plaques in order to save on the precious material.

#### EXPOSICIONES

##### **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. 105

##### **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. 20

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

Museum of Fine Arts Boston 2014  
cat. 135

#### BIBLIOGRAFÍA

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

Museum of Fine Arts Boston Bulletin  
SAYRE, Eleanor  
p. 120, cat. 20  
LXIV, 337  
1966

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

GASSIER, Pierre y WILSON, Juliet  
pp. 357, 362, cat. 1690 y p.342 (il.)  
1970  
Office du livre

GUDIOL RICART, José  
vol. I, p. 386, cat. 742  
t. I  
1970  
Polígrafa

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

ANGELIS, Rita de  
p. 136, cat. 682  
1974  
Rizzoli

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

CAMÓN AZNAR, José  
vol. IV, p. 218 y p. 333 (il.)  
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)  
p. 324-325, 380, cat. 105 y p. 327 (il.)  
1993  
Museo del Prado

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

BROWN, Jonathan y GALASSI, Susan Grace  
p. 142, cat. 20 y p. 143 (il.)  
2006  
The Frick Collection and Yale University Press

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

ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)  
p. 215  
2014  
Museum of Fine Arts Boston Publications

[www.mfa.org](http://www.mfa.org)

