

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

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ENLACES EXTERNOS