BOY SCARED BY A MAN (MUCHACHO ESPANTADO POR UN HOMBRE)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: IVORY MINIATURES (PAINTING, 1824 - 1825) (18/21)



DATOS GENERALES

CRONOLOGÍA	1824 - 1825
UBICACIÓN	Museum of Fine Arts, Boston, Boston, United States
DIMENSIONES	5.9 x 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	17 May 2010 / 15 Jun 2023
INVENTARIO	347 (1992.326)

HISTORIA

See *Maja and Celestina*.

This work was put up for auction at the Hôtel Drouot auction house, Paris, in 1937. It was later in a private collection in England. In around 1970 it entered the collection of the historian Eleanor A. Sayre, in

Cambridge (MA), USA. On 24 June 1992 she donated it to the museum that houses it today.

ANÁLISIS ARTÍSTICO

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

On the right-hand side of the composition we see the profile of a boy's head, with blond curly hair, his mouth open in fright at the vision before him. What he is looking at could be a man but appears more like a ghostly apparition, since the figure's face is almost completely blurred, as if it were utterly deformed, or covered by a horrible mask.

In this miniature the influence of the Black Paintings is especially evident, even more so than in the rest of the ivory pieces.

Rita de Angelis mentions another, similar piece entitled Two Heads (p. 136, cat. 686), which has the same subject matter and composition. As Angelis says, they are clearly not the same work, meaning that this imagery was therefore reproduced independently. She does not however provide any additional information about the other work's authenticity or whereabouts.

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. 109

BIBLIOGRAFÍA

Goya's Bordeaux miniatures, , , Boston, 1966
Museum of Fine Arts Boston Bulletin
SAYRE, Eleanor
p. 122, cat. 23
LXIV, 337
1966

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 357, 363, cat. 1693
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 386, cat. 755
t. I
1970
Polígrafa

L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 136, cat. 685
1974
Rizzoli

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. IV, p. 218
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. 109 y p. 328 (il.
1993
Museo del Prado

ENLACES EXTERNOS