

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 oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
pp. 357, 363, cat. 1693
1970
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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
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ENLACES EXTERNOS