

# MONK TALKING TO AN OLD WOMAN (FRAILE HABLANDO CON UNA VIEJA)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: IVORY MINIATURES (PAINTING, 1824 - 1825) (10/21)



## DATOS GENERALES

CRONOLOGÍA

1824 - 1825

UBICACIÓN

Princeton University Art Museum. New Jersey,  
Princeton, United States

DIMENSIONES

5.7 x 5.4 cm

TÉCNICA Y SOPORTE

Watercolor on ivory

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

TITULAR

Princeton University Art Museum

FICHA: REALIZACIÓN/REVISIÓN

14 May 2010 / 15 Jun 2023

INVENTARIO

348 (y1985-6)

## HISTORIA

See *Maja and Celestina*.

This miniature belonged to the collection of Edward Habich in Cassel. He put the painting up

for sale in Stuttgart on 27 and 28 April 1899, and it subsequently belonged to the following collections: William Rothenstein, John Quinn, P. Lorillard, E. John Heidsieck, Robert Maisel and Richard L. Feigen & Company. When the latter owners put the painting up for sale again it was acquired by the Fowler McCormick collection now belonging to the museum where it is housed today.

#### ANÁLISIS ARTÍSTICO

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

This piece depicts a monk and an old woman talking together. The woman's head is covered by a blue veil or scarf. She stares horrified at the viewer as she backs away. By her side, the monk makes a face that suggests he is shouting. The gesture is reminiscent of that made by the monk on the right-hand side of the painting *Two Monks* belonging to the Black Paintings. As in the case of the paintings of the Quinta del Sordo, these characters are also ugly, disagreeable, and disturbing.

#### 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. 108

##### **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. 14

#### BIBLIOGRAFÍA

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

Museum of Fine Arts Boston Bulletin  
SAYRE, Eleanor  
p. 118, cat. 13  
LXIV, 337  
1966

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

GASSIER, Pierre y WILSON, Juliet  
pp. 357, 362, cat. 1685  
1970  
Office du livre

GUDIOL RICART, José  
vol. I, p. 386, cat. 748  
t. I  
1970  
Polígrafa

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

ANGELIS, Rita de  
p. 136, cat. 676  
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. 108 y p. 328 (il.)  
1993  
Museo del Prado

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

BROWN, Jonathan y GALASSI, Susan Grace  
p. 130, cat. 14 y p. 131 (il.)  
2006  
The Frick Collection and Yale University Press

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

#### ENLACES EXTERNOS