

YOUNG WOMEN (LAS JÓVENES)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS



DATOS GENERALES

CRONOLOGÍA

UBICACIÓN

DIMENSIONES

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

TITULAR

FICHA: REALIZACIÓN/REVISIÓN

INVENTARIO

Ca. 1814 - 1819

Palais des Beaux-Arts de Lille, Lille, France

181 x 125 cm

Oil on canvas

Undisputed work

Palais des Beaux-Arts de Lille

25 Apr 2010 / 15 Jun 2023

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HISTORIA

This work was bought from Javier Goya in 1825 for the Spanish Gallery of Louis-Philippe of Orleans. It was sold, along with other works from the collection, at auction in Christie's of London in 1853 for the sum of 21 pounds (lot no. 353). It was acquired by Durlacher. In 1873 it was bought by subscription from the merchant Warneck, and entrusted to the Lille museum. It entered the collection along with *Old Women or Time*. However, the paintings do not form a pair: they were carried out at different times and are of different sizes, despite the expansion suffered by the canvas *Old Women*.

ANÁLISIS ARTÍSTICO

A woman in a black dress and white bodice, her head covered with an elegant scarf, stops under the bright sunshine to read a letter while at her feet a dog tries to get her attention. At her side, her companion, dressed entirely in black, opens a parasol which shades her from the sun. Behind these figures we can observe a group of women doing some washing. The composition is divided into two parts by the washing line full of white clothing. Below, we can see the washer women, whose figures are delineated with strong black curves, in contrast with their facial features which are barely sketched in. Above the line of the washing, the heads of the women in the foreground stand out against the blue sky, as does the yellow parasol which contrasts strongly with the indigo of the sky.

We are ostensibly before a genre painting, very much in keeping with those Goya produced in which he revived the figure of the maja or fashionable young woman, as in *Majas on a Balcony* or *Maja and Celestina*.

Nevertheless, some authors have looked to find a portrait of a real person in the main figure in this scene, and Gassier posits that this woman represents the young Leocadia Weiss. Based on the intimate relationship which Goya had with this woman, some authors have also suggested that this painting is an allegory of seduction, emphasized by the light which falls on the covered chest of the main figure.

EXPOSICIONES

Peintures de Goya des collections de France

Musée de l'Orangerie Paris 1938
cat. 21

Trésors de la peinture espagnole, Eglises et Musées de France

Palais du Louvre and Musée des Arts Décoratifs Paris 1963

from January to April 1963

cat. 123

Meisterwerke aus den Museum in Lille

Schloss Charlottenburg Berlin 1964
cat. 17

Goya

Koninklijk Kabinet van Schilderijen Mauritshuis The Hague 1970

organized by Ministerio de Estado y Asuntos Culturales and Réunion des Musées Nationaux, July 4th to September 13th 1970.

Exhibited also at the Musée de l'Orangerie des Tuileries, Paris, October 25th to December 7th 1970, consultant editors

Jeannine Baticle and A. B. de Vries

cat. 43/42

Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996

consultant editor Juan J. Luna.

From March 29th to June 2nd 1996

cat. 146

Expérience Goya

Lille 2021

cat. 24

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier

vol. I, p. 267, cat. 242

1928-1950

Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

pp. 256, 266, cat. 962

1970

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Polígrafa

Francisco de Goya, 4 vols.

CAMÓN AZNAR, José

vol. III, p. 194

1980-1982

Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya. 250 Aniversario

LUNA, Juan J. (Comisario)

p. 415, cat. 146 y p. 237 (il.)

1996

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COTENTIN, Régis

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2021

Réunion des Musées Nationaux

