

# 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