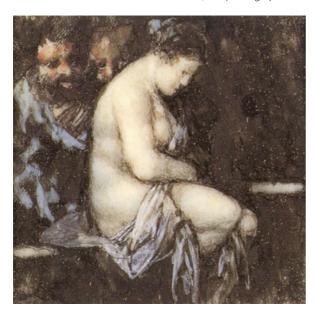
# SUSANNA AND THE OLD MEN (SUSANA Y LOS VIEJOS)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS SERIE: IVORY MINIATURES (PAINTING, 1824 - 1825) (7/21)



DATOS GENERALES
CRONOLOGÍA
UBICACIÓN
DIMENSIONES
TÉCNICA Y SOPORTE
RECONOCIMIENTO DE LA AUTORÍA DE GOYA
TITULAR
FICHA: REALIZACIÓN/REVISIÓN
INVENTARIO

1824 - 1825
Private collection
5.5 x 5.5 cm
Watercolor on ivory
Undisputed work
Private collection
05 May 2010 / 15 Jun 2023
1080 -

HISTORIA

See Maja and Celestina.

This work was in the collection of Edward Habich, in Cassel. It was put up for auction in Stuttgart in 1899, together with the rest of the miniatures owned by the collector. After the sale it went to form part of a private collection in New York, until 1966, when it entered the collection which currently houses it.

#### ANÁLISIS ARTÍSTICO

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

The Old Testament story of Susanna and the Elders is set in Babylon, to where the Jewish people had been deported. Susanna was the wife of a rich man, Joakim, who often invited Hebrews into his home. One day, when the beautiful Susanna was getting ready to bathe in the garden of her luxurious house and whilst Joakim was away, two of the judges of Israel, both of whom secretly desired the woman, appeared and threatened to accuse her of committing adultery with a young man if she would not sleep with them. She refused to be

blackmailed but was judged and condemned to be stoned to death. At this point, Daniel appeared and, after cross-examining the judges, the tables were turned, with the two lecherous old men being put to death in Susanna's place.

Here in Goya's miniature, Joakim's wife is shown almost naked, only partially covering herself with a bluish cloth. She is seated, seen in profile, and her head is lowered in an introverted, thoughtful attitude. She does not seem to be aware of the presence of the two old men, who are staring at her lasciviously from just behind her. The flesh of Susanna's body is ivory white, in contrast with the black background. She is squeezed into the composition and it almost seems as though her lowered head is a consequence of the reduced dimensions of the support, a necessary step to make room for the rest of her body. The elders, with their puffy faces, wear blue tunics and have rosy, flushed faces.

#### **EXPOSICIONES**

#### Goya and his times

The Royal Academy of Arts London 1963 cat. 66 cat 1

## 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

#### Goya. La imagen de la mujer Museo Nacional del Prado Madrid 2001

from October 30th 2001 to February 10th 2002. Exhibitied also at the National Gallery of Art, Washington, March 10th to June 2nd 2002, consultant editor Francisco Calvo Serraller

#### **BIBLIOGRAFÍA**

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

Museum of Fine Arts Boston Bulletin SAYRE, Eleanor p. 116, cat. 10 LXIV, 337

#### L'opera pittorica completa di Goya

ANGELIS, Rita de p. 136, cat. 673 1974 Rizzoli

# Vie et ouvre de Francisco de

GASSIER, Pierre y WILSON, Juliet p. 362, cat. 1682 1970 Office du livre

cat. 99

## Francisco de Goya, 4 vols.

CAMÓN AZNAR, José vol. IV, p. 219 1980-1982 Caja de Ahorros de Zaragoza, Aragón y Rioja

GUDIOL RICART, José vol. I, p. 386, cat. 746 1970 Polígrafa

### Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas MENA, Manuela B. y WILSON-BAREAU, Juliet

(comisarias) pp. 324-325, 380, cat. 99 y p. 325 (il.)

Museo del Prado

#### Goya, la imagen de la mujer

CALVO SERRALLER, Francisco (comisario) p. 238, cat. 59 y p. 239 (il.) Museo Nacional del Prado y Fundación Amigos del Museo del Prado

**ENLACES EXTERNOS**