MAJAS ON A BALCONY (MAJAS AL BALCÓN)

CLASIFICACIÓN: EASEL PAINTING, ALLEGORY, MYTHOLOGY, HISTORY

DATOS GENERALES

CRONOLOGÍA	Ca. 1808 - 1814
UBICACIÓN	The Metropolitan Museum of Art, New York, United States
DIMENSIONES	194.9 x 125.7 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Attributed work
TITULAR	The Metropolitan Museum of Art
FICHA: REALIZACIÓN/REVISIÓN	21 Apr 2010 / 14 Jun 2023
INVENTARIO	146 (1975.1.148)

HISTORIA

It has been suggested that this work was perhaps destined to be a companion to a replica of *Old Women or Time*.

The piece was sold in Paris in 1867, when it belonged to the collection of the Marquis of Salamanca. It was then the property of the infante Sebastián de Bourbon-Braganza. It was inherited by his son, the Duke of Marchena, and was acquired in 1905 by Durand Ruel, who

had a collection in Paris. Later, it belonged to the Havemeyer collection in New York, and finally passed to the Metropolitan Museum of New York in 1930.

ANÁLISIS ARTÍSTICO

This work is a second version of a work of the same name which is housed in a private collection in Switzerland. The two works are almost identical, although there are a few clear differences between them. This piece is somewhat larger, and is not cut off on the left-hand side like the other: it seems that it was never resized. In this painting, the face of the woman on the left is exposed, while in the other it was partially covered by the black veil in a very suggestive way. Moreover, in this painting she holds her fan in her right hand - in the other, it is in her left.

The execution of this work is precise and painstaking, making it less attractive than the version preserved in the Swiss collection. This is evident in the execution of the lace of the veils, whose transparency in this painting is of a lesser quality, not so subtly achieved.

Not all academics accept this to be an authentic Goya.

There is a third version which is attributed by Desparmet Fitz-Gerald to Leonardo Alenza, housed in the Serafín de la Huerta collection. It came into the possession of the Marquis of Salamanca once again, and on its sale in Paris for the second time by this owner it was acquired by the Pierre Bordeaux Groult collection in Paris in 1875.

EXPOSICIONES

The H.O. Havemeyer Collection
The Metropolitan Museum of Art New York
1930
from March 10th to November 2nd 1930

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 84

Splendid legacy: The Havemeyer Collection
The Metropolitan Museum of Art New York
1993
consultant editors Alice Cooney Frelinghuysen and Gary Tinterow. From March 27th to June 20th 1993

Goya in the Metropolitan Museum of Art
The Metropolitan Museum of Art New York
1995
consultant editors Colta Ives and Susan Alyson Stein. From September 12th to December 31st 1995
p. 65, *fig.* 43

Agen 2019
cat. 24

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DESPARMET FITZ - GERALD, Xavier
vol. I, p. 222, cat. 187
1928-1950

Las versiones de «Las majas al balcón»
Archivo Español de Arte
SÁNCHEZ CANTÓN. Francisco Javier
pp. 336-338
XXV, 100
1952

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 256, 266, cat. 960
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 349, cat. 576
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L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 121, cat. 472
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Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
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1980-1982
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Goya in the Metropolitan Museum of Art
STEIN, Susan Alyson and IVES, Colta
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MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREU, Juliet
p. 96
2019

www.metmuseum.org, consulted 22-04-2010
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1995 Snoeck
The Metropolitan Museum of Art

ENLACES EXTERNOS