MARIANO GOYA

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	1827
UBICACIÓN	Meadows Museum, Southern Methodist University, Dallas, United States
DIMENSIONES	52 x 41.2 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Meadows Museum, Southern Methodist University
FICHA: REALIZACIÓN/REVISIÓN	29 Mar 2010 / 16 Jun 2023
INVENTARIO	264 (67.03)

INSCRIPCIONES

Goya á su / nieto en. 1827, / á / los 81 de su / edad ("[From] Goya to his grandson, in 1827, at 81 years of age", on the back of the canvas).

HISTORIA

This portrait was painted during the last trip that Goya made to Madrid from Bordeaux, in the summer of 1827. The last known news of its whereabouts was that it was in the collection of George A. Embricos, in

Lausanne (Switzerland). Nowadays this portrait is at Meadows Museum, Museum Purchase with Funds Donated by The Meadows Foundation and a Gift from Mrs. Eugene McDermott, in honor of the Meadows Museum's 50th Anniversary.

ANÁLISIS ARTÍSTICO

Goya's grandson, Mariano (see biographical information in *Mariano de Goya*), apparently was painted by his grandfather on three occasions, being a young man of twenty-one years of age when the last was made.

In this work we see the bust portrait of a handsome young man dressed in jacket, white shirt and a dark tie which covers his neck all the way up to his chin. His penetrating gaze is fixed almost insolently on the viewer. Of interest is the mark on his left cheek, probably one of the scars that Lafuente Ferrari mentions following his interview with the residents of the town where Mariano died, who swore that his body was covered in scars from the many confrontations that his strong character and bad temper had led him to. The portrait is executed with great agility, especially in the shirt, where the bristles of the brush have left clear marks. The colours are limited to black, white and those used for the flesh tones, as is the case in all of Goya's final portraits.

It was also common for the artist to sign and dedicate these late works, also adding, with a certain pride, his own age. The inscription for this piece is on the rear. Today it is hidden underneath the relining.

EXPOSICIONES

Goya
Koninklijk Kabinet van Schilderijen Mauritshuis The Hauge 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. 58

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London 2015
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p. 342

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LAFUENTE FERRARI, Enrique
pp. 295-300
1947
Sociedad Española de Amigos del Arte

GUDIOL RICART, José
vol. I, p. 388, cat. 765
t. I
1970
Polígrafa

BRAY, Xavier
pp. 205-207
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Un retrato de Mariano Goya, por su abuelo
Archivo Español de Arte
ANGULO ÍÑIGUEZ, Diego
pp. 305-307
XXI
1948

L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 137, cat. 693
1974
Rizzoli

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 356, 361, cat. 1664 y p. 353 (il)
1970
Office du livre

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. IV
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

ENLACES EXTERNOS