MARIANA DE PONTEJOS DE SANDOVAL, MARCHIONESS OF PONTEJOS (MARIANA DE PONTEJOS DE SANDOVAL, MARQUESA DE PONTEJOS)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	Ca. 1786
UBICACIÓN	National Gallery of Art. Washington, Washington, United States
DIMENSIONES	210.3 x 127 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	Andrew W. Mellon Collection
FICHA: REALIZACIÓN/REVISIÓN	24 Jan 2010 / 15 Jun 2023
INVENTARIO	163 (1941.10.1)

HISTORIA

This work was probably painted in 1786 when Mariana married Francisco Antonio Moñino y Redondo, Spain's Ambassador to Portugal and brother of the Count of Floridablanca.

On the death of the Duchess all her possessions were inherited by her oldest daughter, who was married to the future Marquis of Miraflores. This fact explains the provenance of this canvas:

it was passed down to the Marquis of Miraflores in Madrid, and acquired from him by Andrew W. Mellon. From his collection, the painting went on to form part of the collection of the National Gallery of Art, Washington.

ANÁLISIS ARTÍSTICO

The Marchioness of Pontejos (1762-1834) lived in Madrid in a palace on the Carrera de San Jerónimo until1820 when she was forced into exile to Paris. She is wearing an aristocratic grey dress decorated with chiffon, lace, pink ribbons and flowers, which give a touch of cheer and liveliness to her outfit. Goya spent a great deal of time working on the details of this dress, as can be seen from the wrinkles in the chiffon of the overskirt, which are magnificently executed. The sitter's showy, powdered wig is worn under a cream coloured bonnet, while on her feet she wears heeled chopines.

Her inexpressive face is fine and delicate. In her right hand she is holding a rose. By her side we can see a dog - a symbol of faithfulness - which is executed with light brushstrokes yet is realist in style. This type of portrait, with its idyllic landscape in the background, shows the influence of French and British styles.

EXPOSICIONES

Goya 1900
Ministerio de Instrucción Pública and Bellas Artes Madrid 1900
consultant editors Aureliano de Beruete, Alejandro Ferrant, Marqués de Pidal and Ricardo Velázquez. May 1900
cat. 92

Retratos de mujeres españolas por artistas españoles anteriores a 1850
Sociedad Española de Amigos del Arte Madrid 1918
cat. 20

Pinturas de Goya
Museo Nacional del Prado Madrid 1928
consultant editor Fernando Álvarez de Sotomayor. From April to May 1928
cat. 8

El arte europeo en la corte de España durante el siglo XVIII
Galerie des Beaux-Arts Burdeos 1979
Exhibitied also at Grand Palais, París y Museo Nacional del Prado, Madrid
cat. 14

Goya y el espíritu de la Ilustración
Museo Nacional del Prado Madrid 1988
from October 6th to December 18th 1988. Exhibited also at Museum of Fine Arts, Boston, January 18th to March 26th 1989; The Metropolitan Museum of Art, Nueva York, May 9th to July 16th 1989, Madrid curator Manuela B. Mena Marqués, scientific directors Alfonso E. Pérez Sánchez and Eleanor A. Sayre
cat. 9

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 67

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
cat. 60

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GUDIOL RICART, José
vol. I, p. 277, cat. 266
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L'opera pittorica completa di Goya
ANGELIS, Rita de

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Francisco de Goya, 4 vols.

CAMÓN AZNAR, José
vol. II, pp. 47 y 48 (il.)
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Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya, la imagen de la mujer

CALVO SERRALLER, Francisco (comisario)
pp. 242 y 243 (il.)
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Museo Nacional del Prado y Fundación Amigos del Museo del Prado

1970
Polígrafa

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PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor A. (directores) and MENA, Manuela B. (comisaria)
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1974
Rizzoli

Goya. 250 Aniversario

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pp. 154 (det.), 155 (il.) y 347
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ENLACES EXTERNOS