# NARCISA BARAÑANA DE GOICOECHEA

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

**DATOS GENERALES**

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|---|---|
| CRONOLOGÍA | Ca. 1810 |
| UBICACIÓN | The Metropolitan Museum of Art, New York, United States |
| DIMENSIONES | 112 x 78 cm |
| TÉCNICA Y SOPORTE | Oil on canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Attributed work |
| TITULAR | The Metropolitan Museum of Art |
| FICHA: REALIZACIÓN/REVISIÓN | 12 Apr 2011 / 16 Jun 2023 |
| INVENTARIO | 194 (29.100.180) |

**INSCRIPCIONES**

*Goya* (on the ring worn by the sitter).

**HISTORIA**

This portrait, just like that of the sitter's husband, *Juan Bautista de Goicoechea*, first came to light in an exhibition in Madrid in 1900, when it belonged to the Moret Collection, also in Madrid. It was later in the Durand-Ruel Collection, in Paris. In 1903 it was acquired by the Havemeyer family, of New York, who

bequeathed it to the Metropolitan Museum of Art, New York, in 1929.

#### ANÁLISIS ARTÍSTICO

Despite the signature that appears on the ring worn by the subject, the attribution of this work to Goya has been disputed by several scholars.

The portrait, slightly more than half-length, shows the subject dressed in the style of a *maja*. Her elegant black dress features lace edging at both the sleeves and the neck. Her neckline is decorated with a rose. However, the most striking thing about this lady is the headdress she wears, made up of a mantilla and a large blue bow. Sitting elegantly, she holds a closed fan in her left hand. Her extremely pale face, in keeping with the fashion of the time, looks straight out at the viewer in a friendly and self-confident manner.

Worth pointing out is the wonderful sense of volume possessed by the figure, along with the finishes of the clothing and the headdress.

According to Gudiol, the rendering is firm and the impressionist touches take second place to the overall naturalistic effect of the painting.

#### 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. 170*

**Loan exhibition of Painting by El Greco and Goya**
M. Knoedler and Co. New York 1912
April 1912
*cat. 11*

**The H.O. Havemeyer Collection**
The Metropolitan Museum of Art New York 1930
from March 10th to November 2nd 1930
*cat. 64*

**30 Masterpieces: An Exhibition of Paintings from the Collection of the Metropolitan Museum of Art**
Museum of Fine Arts Dallas 1947
from October 4th to November 23th 1947

**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

#### BIBLIOGRAFÍA


**L'œuvre peint de Goya. 4 vols**
DESPARMET FITZ - GERALD, Xavier
p. 86, cat. 368
1928-1950

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p. 261, cat. 889
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 369, cat. 528
t. I
1970
Polígrafa

**Goya in the Metropolitan Museum of Art**
STEIN, Susan Alyson and IVES, Colta
pp. 48 y 67
1995
The Metropolitan Museum of Art

**www.metmuseum.org, consulted 13-04-10**
13-04-10


#### ENLACES EXTERNOS