FRANCISCO DEL MAZO

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	Ca. 1815
UBICACIÓN	Musée Goya, Castres, France
DIMENSIONES	90 x 71 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Musée Goya, Castres
FICHA: REALIZACIÓN/REVISIÓN	14 Apr 2010 / 16 Jun 2023
INVENTARIO	130 (894-5-3)

INSCRIPCIONES

A Dn Fra.co del Mazo / Calle SANTAN / DER Madrid ("To Don Francisco del Mazo, Calle Santander" (in red), "Madrid", on the letter in the subject's right hand).

HISTORIA

The painter Marcel Briguiboul, who had studied in Spain, bought this piece by Goya in Madrid, together with two others, also by the artist: *The Junta of the Philippines* and *Self-Portrait wearing Glasses*. His son, Pierre Briguiboul, bequeathed these paintings, together with other pieces from his collection, to the Goya Museum in Castres in 1893-94.

ANÁLISIS ARTÍSTICO

Francisco del Mazo (Peñilla de Cayón, Santander, 1772-?) was the cousin of Manuel García de la Prada, a collector of Goya's work, theatre aficionado, friend of Moratín and a member of Goya's circle of friends, and also a sitter for one of the artist's paintings. It appears that Francisco lived for several years with his uncle, aunt and cousin in Madrid, where he met Goya. Moreover, he was "agente de casa" to the Duchess of Alba, providing another connection to the artist. Both he and his cousin were art lovers, although his professional career was in finance and he was a member of the Governing Board of the Bank of San Carlos. Francisco del Mazo also held the post of "Chief Bailiff of the Inquisition of Logroño", which makes it unlikely that his ties to Goya, who was opposed to the activities of the inquisition, went beyond the contact

necessary for the realization of this portrait. Even his cousin, who was connected to the government of Bonaparte, was forced into exile whilst Del Mazo held his post after the return of Ferdinand VII. According to Nigel Glendinning, Goya must have painted this work for money rather than due to any friendship between the artist and his client, despite any connections they may have shared.

This painting forms part of a series of portraits of art-loving traders and bourgeois. Francisco del Mazo is shown sitting in a chair in front of a desk on top of which is a book of drawings or prints, suggesting that the subject dedicated his free time to studying the arts. The inscription on the letter he holds in his right hand is not clearly legible. Although the majority of scholars interpret the word in red to read "Santander", Glendinning points out that no such street existed in Madrid and the most likely explanation is that Del Mazo was between addresses at the time the portrait was made. He did in fact buy a house in 1815, and if this really was the reason for the unclear inscription, the work could be precisely dated to that year.

Del Mazo is shown dressed in a black cassock with bright buttons, rendered with white touches of the brush. His white shirt reaches all the way up to his chin. His hands are barely visible, one being foreshortened and covered by the letter and the other concealed inside his jacket, as was common in these portraits. Such "handless" portraits had a lower value than those that showed the sitter's hands, and were less expensive as a result. Francisco del Mazo's face reveals his rough features: a wide, flattened nose, fleshy lips, bushy eyebrows and thick head of black hair, which extends down into the wide sideburns that cover his cheeks. Without a doubt, the subject had a very particular physiognomy which Goya did not wish to hide under any idealization.

EXPOSICIONES

Peintures de Goya des collections de France
Musée de l'Orangerie París 1938
cat. 25

Goya
Ministry of Foreing Affairs Burdeos 1951
organized by the Bordeaux City Hall, consultant editor Gilberte Martin-Méry. From May 16th to June 30th 1951
cat. 55

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 38

cat. 89

Trésors de la peinture espagnole, Eglises et Musées de France
Palais du Louvre and Musée des Arts Décoratifs París 1963
from January to April 1963
cat. 124

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 114

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. 47

Goya (1746 – 1828)
Galleria Internazionale d'Arte Moderna di Ca'Pesaro Venecia 1989
consultant editor Antonio Fortún Paesa. From May 7th to July 4th 1989
cat. 49

Goya
La Lonja, Torreón Fortea y Museo Pablo Gargallo Zaragoza 1992
consultant editor Julián Gállego
cat. 51

Goya
Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna and Görel Cavalli-Björkman. From October 7th 1994 to January 8th 1995
cat. 40

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 148

Realidad e imagen. Goya 1746 – 1828
Museo de Zaragoza Zaragoza 1996
consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996
cat. 64

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GASSIER, Pierre y WILSON, Juliet
pp. 298, 377, cat. 1554
1970
Office du livre

El retrato en la obra de Goya
GLENDINNING, Nigel
p. 130, cat. 599
1987
Fundación Amigos del Museo del Prado

Musèe Goya, Castres
AUGE, Jean-Louis
pp. 50-52 y p. 51 (il.)
1997
Fondation Paribas

GUDIOL RICART, José
vol. I, p. 348, cat. 573
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Goya. 250 Aniversario
LUNA, Juan J. (Comisario)
p. 417, cat. 148 y p. 248 (il.)
1996
Museo del Prado

www.ville-castres.fr

L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 130, cat. 599
1974
Rizzoli

Realidad e imagen. Goya 1746 – 1828
TORRALBA SORIANO, Federico (comisario)
p. 180, cat. 64 y p. 181 (il.)
1996
Gobierno de Aragón y Electa España

ENLACES EXTERNOS