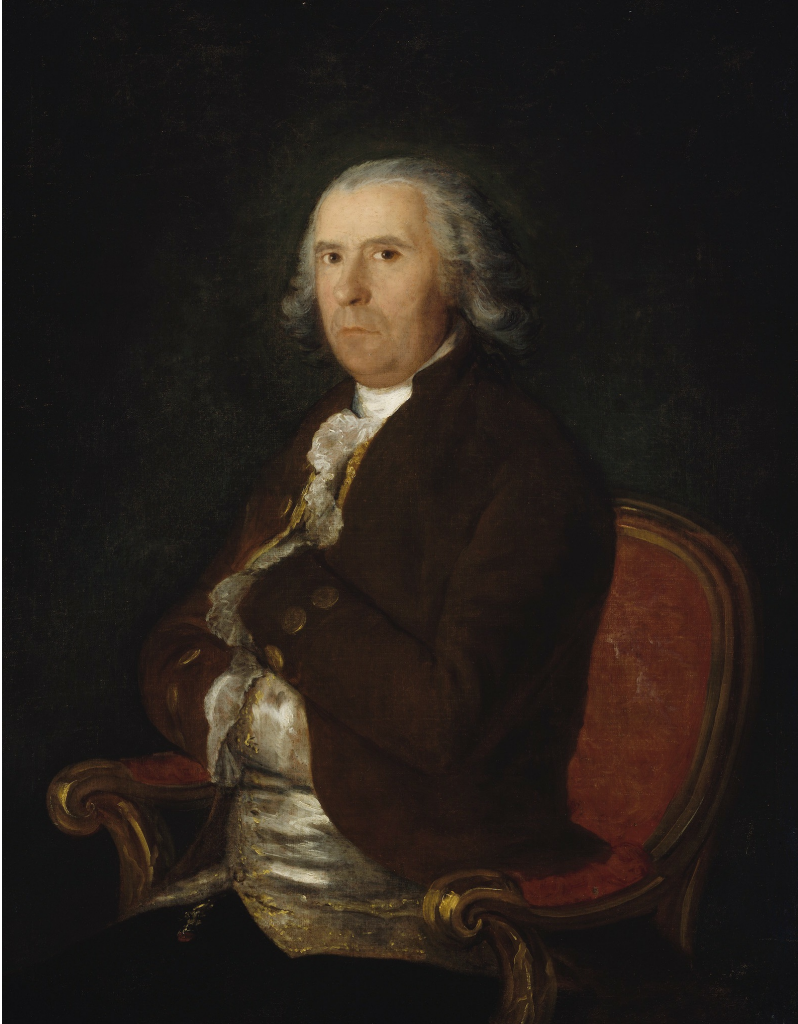


# MAN IN A BROWN COAT (HOMBRE CON CASACA DE COLOR CASTAÑO)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1800

UBICACIÓN

Museum of Fine Arts, Boston, Boston, United States

DIMENSIONES

105 x 84 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

TITULAR

Museum of Fine Arts, Boston

FICHA: REALIZACIÓN/REVISIÓN

01 Mar 2010 / 15 Jun 2023

INVENTARIO

271 (10.33)

## HISTORIA

This work was probably sold by the Walter Kimball Gallery, in Boston, to Mrs. W. Scott Fitz, who in turn donated it to the museum, in 1910.

## ANÁLISIS ARTÍSTICO

The identity of the man depicted in this portrait remains a mystery. He is shown here seated upright in a period armchair and wearing a dark brown jacket and a white shirt with gold detailing at the sleeves and edges. It is interesting that he is concealing both of his hands inside his dress coat, since some scholars of Goya's work claim that painting the sitter's hands raised the price of each portrait considerably.

As is the custom in Goya's portraits, the sitter is shown in front of a dark background. His face is serious, and wears a deep, enigmatic expression.

The shirt that pokes out from underneath the jacket is executed using quick, short brushstrokes, a technique often employed by Goya.

#### EXPOSICIONES

##### **De Barnaba da Modena a Francisco de Goya**

Museo Nacional del Prado Madrid 1939

Exposición de pinturas de los siglos XIV al XIX recuperadas por España, consultant editors Francisco Javier Sánchez

Cantón. July 1939

cat. 73

#### BIBLIOGRAFÍA

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet

p. 189, cat. 687

1970

Office du livre

GUDIOL RICART, José

vol. I, p. 334, cat. 525

t. I

1970

Polígrafa

##### **La década de los Caprichos. Retratos 1792-1804**

GLENDINNING, Nigel (Comisario)

cat. 73

1992

Real Academia de Bellas Artes de San Fernando

[www.mfa.org](http://www.mfa.org)

#### ENLACES EXTERNOS