

# MANUEL OSORIO MANRIQUE DE ZUÑIGA

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

SERIE: PORTRAITS OF THE FAMILY OF THE COUNT OF ALTAMIRA (PAINTING, 1786 - 1788)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1788

UBICACIÓN

The Metropolitan Museum of Art, New York,  
United States

DIMENSIONES

127 x 101,6 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

The Metropolitan Museum of Art

FICHA: REALIZACIÓN/REVISIÓN

27 Jan 2010 / 15 Jun 2023

INVENTARIO

292 (NIG 49.7.41)

## INSCRIPCIONES

Signed Dn. Franco Goya ("Don Francisco de Goya", on the piece of paper held in the bird's beak).

El Sr.Dn. MANUEL OSORIO MANRRIQUE DE ZUÑIGA Sr. DE GINÉS NACIO EN ABR A 11 DE 1784 ("Señor Don Manuel Osorio Manrique de Zuñiga, Señor of Ginés, Born 11 April 1784",

bottom of canvas).

#### HISTORIA

First owned by the XIII Count of Altamira, who commissioned the work, this painting was sold in 1878 to a private collection. Later, between 1903 and 1925, it belonged to the Bernstein collection (Paris) and from 1925 to 1927 it was owned by Jules S. Bache, who donated it to the museum in 1949.

#### ANÁLISIS ARTÍSTICO

This painting belongs to the series of portraits that Goya made of the family of Vicente Joaquín Osorio Moscoso y Guzmán, XIII Count of Altamira, between 1785 and 1788.

Manuel Osorio Manrique de Zúñiga (1784-1792) was the second son of the Count of Altamira.

The full-length portrait shows the subject standing in a slightly rigid position and with an inexpressive posture. He is wearing a bold red suit, with a golden sash tied around his waist. With his right hand he holds a length of string tied to a magpie, which holds in its beak a small piece of paper bearing the painter's signature. At his feet, three cats hungrily watch the magpie whilst on the other side sits a cage containing more birds. All of these elements encourage an allegorical reading of the work, suggesting that it is perhaps a reflection on the fragile frontier that separates the world of childhood from the forces of evil or a commentary on the vulnerability of childish innocence.

#### EXPOSICIONES

##### **Spanish Paintings from El Greco to Goya**

The Metropolitan Museum of Art New York 1928  
consultant editor Bryson Borroughs. From February 17th to April 1st 1928  
cat.19

##### **Loan Exhibition of Paintings by Goya**

M. Knoedler & Co. New York 1934  
from April 9th to April 21st 1934  
cat.1

##### **Exhibition of Spanish Painting**

Brooklyn Museum New York 1935  
from October 4th to 31st 1935  
cat.24

##### **A Survey of Spanish Painting through Goya**

Baltimore Museum of Art Baltimore 1937  
January from 3th to 31st 1937  
cat.19

##### **The Bache Collection**

The Metropolitan Museum of Art New York 1943  
from June 16th to September 30th 1943  
cat.41

##### **Goya: Drawings and Prints**

The Metropolitan Museum of Art New York 1955  
from May 4th to 30th 1955  
cat.166

##### **Goya**

Koninklijk Kabinet van Schilderijen Mauritshuis The Hague 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. 10

##### **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. 25

##### **Goya**

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

##### **Francisco de Goya: Maleri, Tegning, Grafikk**

Nasjonalgalleriet Oslo 1996  
from 10th to April 14th 1996  
cat. 6

##### **El Retrato español, de El Greco a Picasso**

Museo Nacional del Prado Madrid 2004  
from October 20th 2004 to February 6th 2005  
cat. 53

##### **Goya: Prophet der Moderne**

Alte Nationalgalerie Berlin 2005  
from July 13th to October 3th 2005. Exhibited also at the Kunsthistorischemuseum,

Vienna, October 18th 2005 to

January 8th 2006, consultant  
editor Manuela B. Mena  
Marqués  
cat. 18

**Citizens and Kings: Portraits in  
the Age of Revolution, 1760  
-1830**

The Royal Academy of Arts London 2007  
from February 3 th to April 20th  
2007  
cat 102

**Goya: Order and disorder**

Museum of Fine Arts Boston 2014  
cat. 43

**Goya: The Portraits**

London 2015  
cat. 11

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pp. 61-62  
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vol. I, p.274, cat.251  
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**Goya: Order & Disorder**

ILCHMAN, Frederick y STEPANEK, Stephanie  
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pp. 106-107  
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**ENLACES EXTERNOS**