

MARÍA ANTONIA GONZAGA CARACCIOLO, MARCHIONESS OF VILAFRANCA

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA

Ca. 1795

UBICACIÓN

The Prado National Museum. Madrid, Madrid,
Spain

DIMENSIONES

87 x 72 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

02 Feb 2010 / 15 Jun 2023

INVENTARIO

284 (P02447)

HISTORIA

This work was bequeathed to the Prado Museum by Alonso Álvarez de Toledo, XXI Count of Niebla and XV Marquis of Los Vélez. It was accepted by the museum trust on 6 March 1926.

ANÁLISIS ARTÍSTICO

Doña María Antonia Gonzaga y Caracciolo (Madrid, 1735-1801) was, since 1773, the widow of Antonio Álvarez de Toledo, Marquis of Villafranca.

She was a woman of strong character who devoted herself to administrating the assets of her son, the XIII Duke of Alba, and her daughter-in-law.

This half-length portrait shows her seated, wearing a dark outfit adorned with a shawl of white gauze decorated with a blue rose and ribbon, conferring upon her a notable air of elegance. She wears an impressive grey curly wig, decorated with a dark blue bow.

Her hands, rendered with great precision and strength, according to Gudiol, hold a fan, with which she appears to be playing.

Her face, in keeping with that of a woman of sixty, the age of the sitter when Goya painted her, denotes intelligence and astuteness, qualities that would have served her well in the administration of the family assets. Like the majority of Goya's portraits, the figure is depicted in a neutral space, with no spatial references around it. A shaft of light coming from the left-hand side illuminates the figure, highlighting the shawl that covers her shoulders and the delicate, rosy skin of her face.

There is another version of the work (oil on canvas, 85 x 70 cm, Collection of the heirs of the Marquise de Acapulco) which Valentine Sambricio estimated by Goya.

EXPOSICIONES

Les chefs-d'œuvre du Musée du Prado

Musée d'Art et d'Histoire Geneva 1939

consultant editors Fernando Álvarez de Sotomayor y Pedro Muguruza Otaño. From June to September 1939

cat. 19

Exposición de pintura española

Belgrade 1981

cat. 17

Goya. La década de Los Caprichos

Madrid 1992

organized by Real Academia de Bellas Artes de San Fernando sponsored by Fundación Central Hispano, Madrid, consultant editor Nigel Glendinnig. From October 26th 1992 to January 10th 1993

cat. 18

Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996

consultant editor Juan J. Luna. From March 29th to June 2nd 1996

cat. 88

Francisco de Goya: Maleri, Tegning, Grafikk

Nasjonalgalleriet Oslo 1996

from 10th to April 14th 1996

cat. 13

Goya: Order and disorder

Museum of Fine Arts Boston 2014

cat. 76

Goya: The Portraits

London 2015

cat. 22

BIBLIOGRAFÍA

Goya, su tiempo, su vida, sus obras

VIÑAZA, Conde de la

p.271, cat. CLIV

1887

Tipografía de Manuel G. Hernández, Impresor de la Real Casa

L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier

p. 30, cat. 309

1928-1950

Francisco de Goya, IV Centenario de la Capitalidad

SAMBRICIO, Valentín de (comisario)

1961

Excmo. Ayuntamiento de Madrid y Dirección General de Bellas Artes

Vie et ouvre de Francisco de Goya

GUDIOL RICART, José

vol. I, p. 315, cat. 444

Francisco de Goya, 4 vols.

CAMÓN AZNAR, José

GASSIER, Pierre y WILSON, Juliet
p. 170, cat. 348
1970
Office du livre

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

GLENDINNING, Nigel (Comisario)
p. 121, cat. 18
1992
Real Academia de Bellas Artes de San
Fernando

BRAY, Xavier
pp. 89-91
2015
National Gallery Company

t. I
1970
Polígrafa

Goya. 250 Aniversario

LUNA, Juan J. (Comisario)
pp.180 (il.) y 366, cat. 88
1996
Museo del Prado

www.museodelprado.es/goya-en-el-prado

vol. III, p.126
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie
L. (comisarios)
pp.142-143
2014
Museum of Fine Arts Boston Publications

ENLACES EXTERNOS