

MARÍA DE LA SOLEDAD FERNÁNDEZ DE LOS RÍOS, IV MARCHIONESS OF SANTIAGO (MARÍA DE LA SOLEDAD FERNÁNDEZ DE LOS RÍOS, IV MARQUESA DE SANTIAGO)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA

UBICACIÓN

DIMENSIONES

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

TITULAR

FICHA: REALIZACIÓN/REVISIÓN

INVENTARIO

INSCRIPCIONES

1809

The Paul J. Getty Museum, Los Angeles, United States

212 x 125 cm

Oil on canvas

Documented work

The J. Paul Getty Museum

17 Mar 2010 / 16 Jun 2023

168 (83.PA.12)

La Marquesa de / Sn Tiago Goya 1809 ("The Marchioness of Santiago, Goya, 1809").

HISTORIA

This work came from the collection of the Duke of Tamames, Madrid.

ANÁLISIS ARTÍSTICO

Doña María de la Soledad Fernández de los Ríos held the title of IV Marchioness of Santiago. She married the *Marquis of San Adrián*, whom Goya also painted.

She appears here outdoors, in a natural landscape in which we can see hills and some houses in the distance. She is wearing a black, long-sleeved dress. Her head is covered with a white mantilla leaving part of her hair, adorned with some flowers, uncovered. She is also wearing silk stockings and golden shoes. Her right hand rests upon her waist, whilst in the left she holds a fan. The portrait's light source, coming from the left, falls on the lady's torso and lights up her face and the long mantilla. Her somewhat plain face appears slightly absent and tired.

As Gudiol points out, this portrait belongs to a genre in which we can see a certain deformation, not of the figure itself, but rather of the technique used, with preference given to certain effects and details whilst others are downplayed.

EXPOSICIONES

Goya. La imagen de la mujer

Museo Nacional del Prado Madrid 2001

from October 30th 2001 to

February 10th 2002. Exhibited

also at the National Gallery of

Art, Washington, March 10th to

June 2nd 2002, consultant

editor Francisco Calvo Serraller

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Museo Nacional del Prado y Fundación

Amigos del Museo del Prado

www.getty.edu

ENLACES EXTERNOS