

MARÍA DE LA SOLEDAD VICENTE SOLÍS LASSO DE VEGA, VII COUNTESS OF FERNÁN NÚÑEZ (MARÍA DE LA SOLEDAD VICENTE SOLÍS LASSO DE VEGA, VII CONDESA DE FERNÁN NÚÑEZ)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA

1803

DIMENSIONES

211 x 137 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

FICHA: REALIZACIÓN/REVISIÓN

15 Mar 2010 / 16 Jun 2023

INSCRIPCIONES

Goya f.a.1803 ("Goya, 1803", lower right-hand corner).

La Ex.ma S. ra D.a María Vicenta / Solís Laso de la Vega Condesa de / Fernán - Nuñez de edad de 23 años / año 1803 ("Her Excellency Señora Doña María Vicenta Solís Laso de la Vega,

Countess of Fernán Nuñez, aged 23, 1803", on the back of the canvas).

HISTORIA

This work has remained the property of the sitter's descendants to the present day.

ANÁLISIS ARTÍSTICO

Doña María de la Soledad Vicenta Solís Lasso de la Vega was born in 1780 and married the VII Duke of Fernán Nuñez, whom Goya also painted in a portrait that forms a pair with this one. Following the death of her husband in 1822, she remarried to Filiberto Mahí Romoy, living in Paris until her death in 1840.

The composition, in which the subject appears seated outdoors, is very similar to that employed in the portrait of *Joaquina Candado*. The sitter, who was twenty-three years old when Goya painted this portrait, is shown wearing a black dress with yellow neckline and sleeves, and a mantilla decorated with exotic red feathers. In her right hand she holds a fan, whilst her left hand is hidden behind her hip. Hanging from her neck is a cameo with the image of her husband. She wears two large earrings that match the ring she wears on her little finger. The position of the sitter's legs has often been criticised as being quite unfortunate for a lady of high-society. Francisco Calvo Serraller states that this posture suggests that Goya did not paint her outdoors but rather in the studio, seated on a chair.

There is a notable difference in technique between the more precise brushstrokes used in the figure of the lady and those of the landscape, which are far more sweeping and broad.

EXPOSICIONES

Pinturas de Goya

Museo Nacional del Prado Madrid 1928
consultant editor Fernando
Álvarez de Sotomayor. From
April to May 1928
cat. 21

Stora Spanska Mästare

Nationalmuseum Stockholm 1959
cat. 25

Goya en las colecciones madrileñas

Museo Nacional del Prado Madrid 1983
consultant editor Enrique
Lafuente Ferrari. From April
19th to June 20th 1983
cat. 32

Goya

La Lonja, Torreón Fortea y Museo Pablo
Gargallo Zaragoza 1992
consultant editor Julián Gállego
cat. 40

Goya: Prophet der Moderne

Alte Nationalgalerie Berlin 2005

Exposición conmemorativa del centenario de Goya

Palacio de Oriente Madrid 1946
organized by Patrimonio
Nacional. June 1946
cat. 14

Francisco de Goya. IV Centenario de la capitalidad

organized by Ayuntamiento de Madrid and
Dirección General de Bellas Artes at the Casón
del Buen Retiro Madrid 1961
consultant editor Valentín de
Sambrić
cat. XII

Goya nelle collezioni private di Spagne

Villa Favorita Lugano 1986
consultant editor Marta Medina.
From June 15th to October 15th
1986
cat. 34

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. 24

Goya en tiempos de guerra

Goya

Festival Internacional de Granada, Palacio de
Carlos V Granada 1955
consultant editor Enrique
Lafuente Ferrari
cat. 107

Goya and his times

The Royal Academy of Arts London 1963
cat. 66
cat. 89

Goya

Koninklijke Musea Voor Schone Kunsten Van
België Brussels 1985
consultant editor Luis González
Seara. From October 26th to
December 22nd 1985
cat. 19

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
cat. 66

Goya: The Portraits

Artc Nacionalgacetic 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. 81

Museo Nacional del Prado Madrid 2008
consultant editor Manuela B.
Mena Marqués, from April 14th
to July 13th 2008
cat. 33

London 2015
cat. 33

BIBLIOGRAFÍA

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DESPARMET FITZ - GERALD, Xavier
p. 143, cat. 430
1928-1950

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. III, pp. 146 y 147
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya en tiempos de guerra
MENA MARQUÉS, Manuela B.
p. 198, cat. 33
2008
Museo Nacional del Prado

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 198, cat. 807
1970
Office du livre

Goya en las colecciones madrileñas
LAFUENTE FERRARI, Enrique (comisario)
pp. 180 y 181 (il.), cat. 32
1983
Amigos del Museo del Prado

BRAY, Xavier
pp. 125-129
2015
National Gallery Company

GUDIOL RICART, José
vol. I, p. 342, cat. 487
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1970
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Goya, la imagen de la mujer
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2001
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ENLACES EXTERNOS