MARÍA DEL PILAR TERESA CAYETANA DE SILVA ÁLVAREZ DE TOLEDO, 13TH DUCHESS OF ALBA (MARÍA DEL PILAR TERESA CAYETANA DE SILVA ÁLVAREZ DE TOLEDO, XIII DUQUESA DE ALBA)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	1797
UBICACIÓN	The Hispanic Society of America, New York, United States
DIMENSIONES	210 x 149 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	The Hispanic Society of America
FICHA: REALIZACIÓN/REVISIÓN	22 Feb 2010 / 15 Jun 2023
INVENTARIO	590 (A 3309)

INSCRIPCIONES

Solo Goya-1797 ("Only Goya- 1797", written in the sand next to the subject's feet).

HISTORIA

This canvas passed through various collections before being housed in its current location. It belonged to the old Urzaiz Gallery in Seville, moving from there to the Goesvelt Gallery in London, the old Spanish Museum of the Louvre, the Spanish Gallery of King Louis-Philippe in London, the Bamberg Collection, the Irureta Goyena Collection in Seville, the Montaignac Collection in Paris, the Paul Sohège Collection in Paris, the Kraemer Collection in Paris and the Huntington Collection in New York.

ANÁLISIS ARTÍSTICO

On this occasion Goya painted the Duchess of Alba dressed in mourning. She is shown outdoors, standing in a natural landscape which could be the outskirts of Sanlúcar de Barrameda or the floodplains of the Guadalquivir river, where the Duchess went when her husband, the Duke of Alba, died in 1796, and where Goya also lived for a time, producing an album of drawings (Sanlúcar Album) and some paintings.

The Duchess' pose is striking: she is pointing to Goya's signature on the ground, which is written upside-down, intended to be read by the lady. She is wearing two rings on the hand with which she points; they are inscribed with the words "Goya" and "Alba".

She is dressed very elegantly. A red sash tied at her waist lends a touch of colour to the composition, as do her sleeves, which are embellished with some gold motifs.

In contrast to the previous Goya portrait of the Duchess in which she is *wearing white* and wears her hair down, in this work her hair is covered with a lace veil. She is also wearing white clogs which peep out from under her dress - a fashionable item at the time, and extremely well depicted by the artist.

Her face, rather expressionless, is dominated by her large dark eyes; her cheeks are lightly rouged, as was the fashion of the period.

Various copies exist of this work.

EXPOSICIONES

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 115

Goya: The Portraits
London 2015
cat. 24

Expérience Goya
Lille 2021
cat. 18

BIBLIOGRAFÍA

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EZQUERRA DEL BAYO, Joaquín
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L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
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Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 171, cat. 355
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GUDIOL RICART, José
vol. I, p. 298, cat. 371
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Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 190
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Museum of Fine Arts Boston Publications

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pp. 93-94
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Expérience Goya (cat. expo)
COTENTIN, Régis
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ENLACES EXTERNOS