

MARÍA TOMASA PALAFOX Y PORTOCARRERO, MARCHIONESS OF VILAFRANCA (MARÍA TOMASA PALAFOX Y PORTOCARRERO, MARQUESA DE VILAFRANCA)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA

UBICACIÓN

DIMENSIONES

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

TITULAR

FICHA: REALIZACIÓN/REVISIÓN

INVENTARIO

1804

The Prado National Museum. Madrid, Madrid,
Spain

195 x 126 cm

Oil on canvas

Documented work

El Prado National Museum

14 Mar 2010 / 16 Jun 2023

161 (P02448)

INSCRIPCIONES

Goya. 1804 (en el brazo del sillón).

María Tomasa / Palafox (en la paleta).

HISTORIA

Before being bequeathed to the Prado Museum by Alonso Álvarez de Toledo, XXI Count of Niebla and XV Marquis of Los Vélez, this work remained in the possession of his widow until her death in 1926. It entered the collection of the Prado Museum in May 1926.

ANÁLISIS ARTÍSTICO

María Tomasa Palafox y Portocarrero (Madrid, 1870–Naples, 1835) was the 12th Marchioness of Villafranca and Duchess of Medina Sidonia. She was the sister of the *Marchioness of Lazán* and the *Count of Teba*, both also painted by Goya.

As a child, she received a careful upbringing from her mother, the Countess of Montijo. She was named academician of merit of the Royal Academy of Fine Arts of San Fernando in 1805.

Goya depicts this woman at her most artistic, painting a portrait of her husband, Francisco de Borja Álvarez de Toledo y Gonzaga, who had inherited the title of Marquis of Villafranca following the death of his brother, the Duke of Alba.

The marchioness is shown seated in a large armchair upholstered in red velvet, with her feet resting on a large cushion. She is wearing an elegant gauze dress in the Paris fashion and satin shoes. In her hands she holds the brushes she has used to paint the portrait of her husband, who appears to be looking straight at her and whose face almost appears more real than that of the marchioness herself.

According to Manuela Mena, from a technical point of view, this portrait marks a milestone in Goya's evolution in the 19th century. We can see how he had left behind the preciousness of his eighteenth-century works, and his brushstrokes are now more energetic and visible.

EXPOSICIONES

The Age of Neoclassicism

The Royal Academy of Arts London 1972
cat. 115

Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna.
From March 29th to June 2nd
1996
cat. 115

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. 68

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. 82

De Tiziano a Goya. Obras maestras del Museo del Prado

Tokio Metropolitan Art Museum Tokyo 2006
from March 25th to June 30th
2006. Exhibited also at the
Municipal Museum of Art,
Osaka, July 15th to October 15th
2006, consultant editor Juan J.
Luna

Goya en tiempos de guerra

Museo Nacional del Prado Madrid 2008
consultant editor Manuela B.
Mena Marqués, from April 14th
to July 13th 2008
cat. 36

Goya

Basle 2021

p. 205

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier
p. 148, cat. 435
1928-1950

Vie et oeuvre de Francisco de Goya

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vol. I, p. 326, cat. 490
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Goya. 250 Aniversario

LUNA, Juan J. (Comisario)
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Goya en tiempos de guerra

MENA MARQUÉS, Manuela B.
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Museo Nacional del Prado

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

PALABRAS CLAVE

**MARÍA TOMASA PALAFOX Y PORTOCARRERO MARQUESA DE VILLAFRANCA PINTORA
FRANCISCO DE BORJA ÁLVAREZ DE TOLEDO Y GONZAGA**

ENLACES EXTERNOS