

MARÍA ANTONIA GONZAGA CARACCIOLI, MARCHIONESS OF VILLAFRANCA

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

organized by Real Academia de Bellas Artes de San Fernando sponsored by Fundación Central Hispano, Madrid, consultant editor Nigel Glendinning. 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

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Goya, su tiempo, su vida, sus obras

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1887
Tipografía de Manuel G. Hernández, Impresor de la Real Casa

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DESPARMET FITZ - GERALD, Xavier
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1928-1950

Francisco de Goya, IV Centenario de la Capitalidad

SAMBRICIO, Valentín de (comisario)
1961
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Vie et ouvre de Francisco de Goya

GUDIOL RICART, José
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Francisco de Goya, 4 vols.

CAMÓN AZNAR, José

GASSIER, Pierre y WILSON, Juliet
p. 170, cat. 348
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**La década de los Caprichos.
Retratos 1792-1804**
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p. 121, cat. 18
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Real Academia de Bellas Artes de San Fernando

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

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

BRAY, Xavier
pp. 89-91
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www.museodelprado.es/goya-en-el-prado

ENLACES EXTERNOS