

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

UBICACIÓN

DIMENSIONES

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

TITULAR

FICHA: REALIZACIÓN/REVISIÓN

INVENTARIO

1797

The Hispanic Society of America, New York, United States

210 x 149 cm

Oil on canvas

Documented work

The Hispanic Society of America

22 Feb 2010 / 15 Jun 2023

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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La Duquesa de Alba y Goya. Estudio biográfico y artístico

EZQUERRA DEL BAYO, Joaquín
p. 211
1928
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L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier
p. 92, cat. 374
1928-1950

Goya and his sitters

DU GUÉ TRAPIER, Elizabeth
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Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p. 171, cat. 355
1970
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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.
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p. 190
2014
Museum of Fine Arts Boston Publications

BRAY, Xavier
pp. 93-94
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Expérience Goya (cat. expo)

COTENTIN, Régis
pp. 48-49
2021
Réunion des Musées Nationaux

ENLACES EXTERNOS