MARÍA LUISA DE PARMA

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	1789
UBICACIÓN	Archivo General de Indias, Sevilla, Spain
DIMENSIONES	126 x 94 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	Colección Altadis
FICHA: REALIZACIÓN/REVISIÓN	31 Jan 2010 / 14 Sep 2022

HISTORIA

Goya was commissioned to paint this portrait, together with its companion piece, *Carlos IV*, by the workers of the Royal Tobacco Factory of Seville for the visit of Charles IV and his wife to the city in 1789. Both works formed part of a temporary structure called the Temple of Fame, created especially for the occasion. At the end of the 19th century, the paintings were moved to Madrid, the property of the Tabacalera Española tobacco firm, and entered the Altadis collection in 1999. Today they are on temporary loan to the Archive of the Indies in Seville.

ANÁLISIS ARTÍSTICO

This is one of the replicas that Goya made of the portraits of King Charles IV and Queen María Luisa de Parma to mark the coronation of December 1788.

In this painting, which is very similar to another belonging to the Prado Museum, *Queen María Luisa* is shown standing, wearing an elegant blue silk dress, very closely fitted at the waist and decorated with gold needlework. On her chest she wears the Cross of the Order of Empress Maria Theresa of Austria (the Starry Cross). In her right hand she is holding a closed fan. On her head she wears a striking headdress, made from gauzes and feathers in the French style. The background is decorated with greenish-coloured drapery, arranged diagonally, and on the table to the left rest the crown and the ermine robe, the royal symbols.

EXPOSICIONES

Goya
Koninklijke Musea Voor Schone Kunsten Van België Brussels 1985
consultant editor Luis González Seara. From October 26th to December 22nd 1985
cat. 12

Goya: retratos para la Real Fábrica de Tabacos de Sevilla
Sala de Exposiciones del Banco Bilbao Vizcaya Madrid 1985
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Goya
Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna and Görel Cavalli-Björkman. From October 7th 1994 to January 8th 1995
cat. 13

Goya en las colecciones españolas
Sala de Exposiciones del BBVA Madrid 1995
consultant editor Juan J. Luna. From December 14th 1995 to February 17th 1996
cat. 13

Goya
Galleria Nazionale d'Arte Antica di Palazzo Barberini Roma 2000
consultant editors Lorenza Mochi Onori and Claudio Strinati. From March 18th to June 18th 2000

Goya: Prophet der Moderne
Alte Nationalgalerie Berlin 2005
from July 13th to October 3th 2005. Exhibitied also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
cat. 24

Goya e Italia
Museo de Zaragoza Zaragoza 2008
organized by the Fundación Goya en Aragóna, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008

El último viaje de la fragata Mercedes. Un tesoro cultural recuperado
Museo Arqueológico Nacional Madrid 2014
Exhibition celebrated form June 12th to November 30th 2014, organized by Ministerio de Educación, Cultura y Deporte, Ministerio de Defensa y Acción Cultural Española (AC/E)

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p. 98, cat. 286
1970
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RODRÍGUEZ GORDILLO, José Manuel, et. al.
1985

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LUNA, Juan J.
pp. 74 y 75 (il.), cat. 13
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Banco Bilbao-Vizcaya

Las parejas reales de Goya. Retratos de Carlos IV y María Luisa de Parma
MORALES Y MARÍN, José Luis
Vol. I, p. 183 (il.), Vol. II, p. 293
1997
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Goya e Italia, 2 vols.
SUREDA PONS, Joan (comisario)
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ENLACES EXTERNOS