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

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

DATOS GENERALES

CRONOLOGÍA	1804
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	195 x 126 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	14 Mar 2010 / 16 Jun 2023
INVENTARIO	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 Portocarrrero (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. Exhibitied 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. Exhibitied 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. Exhibitied 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

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1928-1950

Vie et ouvre de Francisco de Goya
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Francisco de Goya, 4 vols.
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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