MARÍA ANTONIA GONZAGA CARACCIOLO, 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
Madrid 1992
organized by Real Academia de Bellas Artes de San Fernando sponsored by Fundación Central Hispano, Madrid, consultant editor Nigel Glendinnig. 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

BIBLIOGRAFÍA

Goya, su tiempo, su vida, sus obras
VIÑAZA, Conde de la
p.271, cat. CLIV
1887
Tipografía de Manuel G. Hernández, Impresor de la Real Casa

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
p. 30, cat. 309
1928-1950

Francisco de Goya, IV Centenario de la Capitalidad
SAMBRICIO, Valentín de (comisario)
1961
Excmo. Ayuntamiento de Madrid y Dirección General de Bellas Artes

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 170, cat. 348
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 315, cat. 444
t. I
1970
Polígrafa

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. III, p.126
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

La década de los Caprichos. Retratos 1792-1804
GLENDINNING, Nigel (Comisario)

Goya. 250 Aniversario
LUNA, Juan J. (Comisario)
pp.180 (il.) y 366, cat. 88

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)

p. 121, cat. 18
1992
Real Academia de Bellas Artes de San Fernando

BRAY, Xavier
pp. 89-91
2015
National Gallery Company

1996
Museo del Prado

pp.142-143
2014
Museum of Fine Arts Boston Publications

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

ENLACES EXTERNOS