MARÍA TERESA DE VALLABRIGA

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

DATOS GENERALES

CRONOLOGÍA	1783
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	48 x 39.6 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	17 Jan 2010 / 15 Jun 2023
INVENTARIO	233 (P07695)

INSCRIPCIONES

Retrato de Dña. Maria Teresa de Vallabriga / esposa del Srmo. Señor Ynfante / De España Dn. Luis Antonio / Jaime de Borbón / que de 11 a 12 de la mañana el dia / 27 de agosto del año 1783 hacia / Dn. Francisco de Goya ("Portrait of Doña María Teresa de Vallabriga, wife of His Highness the Señor Infante of Spain Don Luis Antonio Jaime de Bourbon, made between 11 and 12 in the morning on the 27th of August of 1783 by Don Francisco de Goya", on back of support).

HISTORIA

This work came from Boadilla del Monte (Madrid) and belonged to the sitter's descendants, the Count and Countess of Chinchón. It was later inherited by the Duke and Duchess of Sueca, and then later by the Marquis of Acapulco and the Marchioness of Caicedo. It was auctioned at Sotheby's in Madrid on 27 February 1985, entering a private collection in Madrid and from there going to the Bankinter collection (Madrid). It was acquired by the Prado Museum in 1995 as payment for a tax debt.

ANÁLISIS ARTÍSTICO

María Teresa de Vallabriga y Rozas, Español y Drumond de Melfort (1759-1820) was born in Zaragoza but, following the death of her parents, moved to Madrid, where at the age of 17 she entered into morganatic wedlock with the Infante Don Luis de Bourbon (1727-1785), the brother of Charles III and one of the most important patrons for Goya's career. From this marriage were born María Teresa de Bourbon y Vallabriga, the future Countess of Chinchón, Luis María, who would later become cardinal-archbishop of Toledo, and María Luisa de Bourbon y Vallabriga. Upon her husband's death, she returned to her native Zaragoza, where she lived in a Renaissance palace known as Casa Zaporta, and renamed the Casa de la Infanta in her honour.

As with the portrait of the sitter's husband, with which this painting forms a pair, this work was carried out by Goya in the summer of 1783, during the first of the trips that the artist made to Arenas de San Pedro (Ávila), the family's habitual place of residence. Both works were preparatory studies for the large canvas of *The Family of the Infante Don Luis*, today housed in the Magnani-Rocca Foundation (Parma, Italy).

It is a rather restrained bust portrait, in which María Teresa appears before a black background and in profile, as on an antique coins or medallion or in a noble portrait from the Renaissance period. Her long plaited hair is gathered up into a low-hanging bun and tied with a ribbon of dark blue silk. Her serene face, with its rosy cheeks, radiates youth and health. The presence of the white peignoir reveals that this is a study for the previously mentioned group portrait, in which the infanta is being attended by her hairdresser.

The quick, loose brushstrokes make it entirely feasible that Goya completed this work in a very short amount of time, just as the inscription claims.

More portraits by Goya of the infanta exist, including those at the New Pinakothek, Munich, and the Uffizi Gallery, Florence.

CONSERVACIÓN

The paint layer had been damaged in the area of the face, where numerous scratches are visible. The work was possibly restored some time in the 19th century.

It was restored at the Prado Museum in 1996.

EXPOSICIONES

Francisco de Goya. IV Centenario de la capitalidad
organized by Ayuntamiento de Madrid and Dirección General de Bellas Artes at the Casón del Buen Retiro Madrid 1961
consultant editor Valentín de Sambricio
cat. 46

Goya
Musée Jacquemart-André París 1961
consultant editor Jean-Gabriel Domergue. From December 1961 to February 1962
cat. 20

Realidad e imagen. Goya 1746 – 1828
Museo de Zaragoza Zaragoza 1996
consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996
cat. 20

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996

Goya. La imagen de la mujer
Museo Nacional del Prado Madrid 2001

Luis María de Borbón y Vallabriga
Museo de Zaragoza Zaragoza 2007

consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 63

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. 28

organized by Fundación Goya en Aragón at the Museo de Zaragoza, consultant editors María Luisa Arguís and Miguel Beltrán Lloris. From September 25th 2007 to January 8th 2008
p. 24

Goya y el infante don Luis: el exilio y el reino.
Palacio Real, Madrid Madrid 2012
Arte y ciencia en la época de la ilustración española. Responsable científico Francisco Calvo Serraller. Del octubre de 2012 a enero de 2013.
cat. 10

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
vol. II, p. 15, cat. 294
1928-1950

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 94, cat. 207
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 258, cat.146
t. I
1970
Polígrafa

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. I, p. 270 (il.)
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya. 250 Aniversario
LUNA, Juan J. (Comisario)
pp. 148 (il.) y 343-344, cat. 63
1996
Museo del Prado

Realidad e imagen. Goya 1746 – 1828
TORRALBA SORIANO, Federico (comisario)
pp. 84 y 85 (il.), cat.21
1996
Gobierno de Aragón y Electa España

Goya. Pinturas del Museo del Prado
MORENO DE LAS HERAS, Margarita
p.114 (il.)
1997
Museo Nacional del Prado

Goya, la imagen de la mujer
CALVO SERRALLER, Francisco (comisario)
pp. 174 y 175 (il.), cat. 28
2001
Museo Nacional del Prado y Fundación Amigos del Museo del Prado

Luis María de Borbón y Vallabriga. Francisco de Goya
BELTRÁN LLORIS, Miguel (comisario) and ARGUÍS, María Luisa (comisaria)
pp.102 y 103 (il.)
2007
Gobierno de Aragón, Dpto. de Educación, Cultura y Deporte

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

ENLACES EXTERNOS