THE COUNTESS OF CHINCHÓN (LA CONDESA DE CHINCHÓN)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	1800
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	216 x 144 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	21 Jan 2010 / 16 Jun 2023
INVENTARIO	245 (P07767)

HISTORIA

This work came from Boadilla del Monte (Madrid) and belonged to the descendants of the sitter, the Count and Countess of Chinchón. It was later inherited by the Duke and Duchess of Sueca. It was acquired by the Prado Museum in 2000.

ANÁLISIS ARTÍSTICO

María Teresa de Bourbon y Vallabriga (1780-1820) was the daughter of the Infante Don Luis de Bourbon, brother of Charles III, and of Doña María Teresa de Vallabriga y Rozas. The first five years of her life were spent in Arenas de San Pedro (Ávila), where Goya painted a portrait of her in a garden. When her father died in 1785 she was sent, along with her sister María Luisa de Borbón y Vallabriga, to the convent of San Clemente in Toledo, which she finally left in 1797 to marry Manuel Godoy, a minister during the reign of Charles IV. From their marriage was born a daughter, the Infanta Carlota, raised by Queen María Luisa. After the rebellion of Aranjuez, in which Godoy was imprisoned, María Teresa fled to Toledo with her brother and, in 1824, when he died, she went into exile in Paris, where she died four years later following a prolonged period of illness.

The countess was here depicted at the age of twenty-one, pregnant with her daughter, the Infanta Carlota. She is in front of a dark background, seated in a golden period armchair and wearing a dress of white gauze decorated with small flowers and a low neckline. The cloth features some detailed folds and touches of grey, whilst the sitter's hair displays abundant blonde curls, tied back and decorated with ears of wheat (a symbol of fertility) and green feathers, with a ribbon tied under her chin. Her hands, clasped together over her belly, are both adorned with a ring, on one of which we can make out an image of her husband. The painter has focused all of his attention on the timid, somewhat daydreaming character of the countess. The warm colour palette employed gives a heightened sense of delicacy and elegance to the figure. This is without a doubt a key piece in the artist's oeuvre.

EXPOSICIONES

Spanish paintings
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Museo Nacional del Prado Madrid 1928
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Musée d'Art et d'Histoire Geneva 1939
consultant editors Fernando Álvarez de Sotomayor y Pedro Muguruza Otaño. From June to September 1939
cat. 20

Exposición conmemorativa del centenario de Goya
Palacio de Oriente Madrid 1946
organized by Patrimonio Nacional. June 1946
cat. 13

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
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Goya and his times
The Royal Academy of Arts London 1963
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Goya
Koninklijk Kabinet van Schilderijen Mauritshuis The Hauge 1970
organized by Ministerio de Estado y Asuntos Culturales and Réunion des Musées Nationaux, July 4th to September 13th 1970. Exhibited also at the Musée de l'Orangerie des Tuileries, Paris, October 25th to December 7th 1970, consultant editors Jeannine Baticle and A. B. de Vries
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Goya en las colecciones madrileñas
Museo Nacional del Prado Madrid 1983
consultant editor Enrique Lafuente Ferrari. From April 19th to June 20th 1983
cat. 30

Goya nelle collezioni private di Spagne
Villa Favorita Lugano 1986
consultant editor Marta Medina. From June 15th to October 15th 1986
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La Condesa de Chinchón
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Goya y el espíritu de la Ilustración
Museo Nacional del Prado Madrid 1988
from October 6th to December 18th 1988. Exhibited also at Museum of Fine Arts, Boston, January 18th to March 26th 1989; The Metropolitan Museum of Art, Nueva York, May 9th to July 16th 1989, Madrid curator Manuela B. Mena Marqués, scientific

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directors Alfonso E. Pérez Sánchez and Eleanor A. Sayre
cat. 63

Goya
La Lonja, Torreón Fortea y Museo Pablo Gargallo Zaragoza 1992
consultant editor Julián Gállego
cat. 37

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. 9

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 104

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. 29

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 112

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ENLACES EXTERNOS

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