# MANUELA GIRÓN Y PIMENTEL, DUCHESS OF ABRANTES (MANUELA GIRÓN Y PIMENTEL, DUQUESA DE ABRANTES)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



**DATOS GENERALES**

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|---|---|
| CRONOLOGÍA | 1816 |
| UBICACIÓN | The Prado National Museum. Madrid, Madrid, Spain |
| DIMENSIONES | 92 x 70 cm |
| TÉCNICA Y SOPORTE | Oil on canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | El Prado National Museum |
| FICHA: REALIZACIÓN/REVISIÓN | 12 Apr 2010 / 13 Jun 2023 |
| INVENTARIO | 127 (P07713) |

**INSCRIPCIONES**

*D.ña Manuela Giron y Pimentel / Duq.sa de Abrantes. // P.r Goya. 1816* ("Doña Manuela Girón y Pimentel, Duchess of Abrantes. By Goya. 1816", on the musical score in the sitter's hand).

#### HISTORIA

This portrait was commissioned by the subject's mother as a gift to her daughter. Goya was paid 4,000 reales for his work.

The painting was in the collection of the Duke of Abrantes, later entering that of the Count of La Quinta de la Enjarada, then that of the Count of El Valle de Orizaba, and later passing to his descendants. In 1996 it was acquired using funds from the Villaescusa bequest, to be displayed in the Prado Museum.

#### ANÁLISIS ARTÍSTICO

Manuela Isidra Téllez Girón y Alonso Pimentel (Madrid, 1794-1838) was the daughter of the Duke and Duchess of Osuna. Goya maintained a close relationship with the Osuna family and had painted them previously, all together in the 1788 work *The Family of the Duke of Osuna* as well as in other, individual portraits, such as *The Marchioness of Santa Cruz* and *The Tenth Duke of Osuna*, both works depicting siblings of the woman in this portrait. In 1813 she married Ángel María de Carvajal, VIII Duke of Abrantes.

The half-length portrait shows the Duchess of Abrantes in front of a plain dark background, dressed in the French style that had established itself after the return of Ferdinand VII to Spain. The blue dress is covered with a yellow shawl. She wears matching necklace, bracelet and earrings, all made from crystal beads, and a floral diadem around her curly hair, with her shoulders left uncovered. Her rosy face presents a pair of carmine lips. She is looking shyly out at the viewer. In her right hand the sitter holds a sheet of music - which Goya has used to insert his signature - alluding to her fondness for singing. It was also fairly common back then to paint women with references to music.

The portrait has a neoclassical appearance - ordered and serene. It is in the details that Goya's mastery shows through, such as the treatment of the jewels, the flowers in the sitter's hair, and even the musical notes on the paper. The execution is freer in the clothing and in the lace around the neckline. The bolder colour palette used in this work is particularly interesting, with its golden shawl, blue dress and green and white flowers. This is one of the last aristocratic portraits that Goya made before dedicating himself to painting his friends and close acquaintances in a series of paintings with darker tones and very straightforward compositions.

#### EXPOSICIONES

**Goya 1900**
Ministerio de Instrucción Pública and Bellas Artes Madrid 1900
consultant editors Aureliano de Beruete, Alejandro Ferrant, Marqués de Pidal and Ricardo Velázquez. May 1900
*cat. 10*

**Pintura española de la primera mitad del siglo XIX**
Sociedad Española de Amigos del Arte Madrid 1913
*cat. 148*

**Retratos de mujeres españolas por artistas españoles anteriores a 1850**
Sociedad Española de Amigos del Arte Madrid 1918
*cat. 35*

**Pinturas de Goya**
Museo Nacional del Prado Madrid 1928
consultant editor Fernando Álvarez de Sotomayor. From Apri to -May 1928
*cat. 15*

**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. XXXI*

**Goya en las colecciones madrileñas**
Museo Nacional del Prado Madrid 1983
consultant editor Enrique Lafuente Ferrari. From April 19th to June 20th 1983
*cat. 49*

**Goya nelle collezioni private di Spagne**
Villa Favorita Lugano 1986
consultant editor Marta Medina. From June 15th to October 15th 1986
*cat. 45*

**Goya (1746 – 1828)**
Galleria Internazionale d'Arte Moderna di Ca'Pesaro Venecia 1989
consultant editor Antonio Fortún Paesa. From May 7th to July 4th 1989
*cat. 50*

**Goya**
La Lonja, Torreón Fortea y Museo Pablo Gargallo Zaragoza 1992
consultant editor Julián Gállego
*cat. 52*

**Goya en las colecciones españolas**
Sala de Exposiciones del BBVA Madrid 1995

**De Tiziano a Goya. Obras maestras del Museo del Prado**
Tokio Metropolitan Art Museum Tokyo 2006

**Goya en tiempos de guerra**
Museo Nacional del Prado Madrid 2008

consultant editor Juan J. Luna. From December 14th 1995 to February 17th 1996
*cat. 44*

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

consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
*cat. 169*

### Goya luces y sombras
CaixaForum Barcelona 2012
consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012
*cat. 46*

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pp. 298, 377, cat. 1560
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GUDIOL RICART, José
vol. I, p. 366, cat. 650
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p. 130, cat. 604
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Rizzoli

### Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
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### Goya y el espíritu de la Ilustración
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**ENLACES EXTERNOS**