

# MARÍA SOLEDAD ROCHA FERNÁNDEZ DE LA PEÑA, MARCHIONESS OF CABALLERO (MARÍA SOLEDAD ROCHA FERNÁNDEZ DE LA PEÑA, MARQUESA DE CABALLERO)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



## DATOS GENERALES

CRONOLOGÍA

1807

UBICACIÓN

Neue Pinakothek, Munich, Germany

DIMENSIONES

105 x 84 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

Neue Pinakothek

FICHA: REALIZACIÓN/REVISIÓN

28 Mar 2010 / 16 Jun 2023

INVENTARIO

187 (Huw.13)

## INSCRIPCIONES

*Exsma Sra Mar / De Caballero... / Goya 1807 ("Her Excellency Señora Marchioness of*

Caballero..., Goya, 1807", on the piece of paper in the subject's hand).

#### HISTORIA

This work came from the collection of the Marquis of Corvera, before forming part of several successive collections: that of the Count of Pradere, the Demotte collection, in Paris, and a private collection in the United States. It was acquired by the Bayerischer Hypotheken und Wechsel Bank in 1968.

It went to the Alte Pinakothek before entering the collection of the Neue Pinakothek.

#### ANÁLISIS ARTÍSTICO

Doña María Soledad Rocha Fernández de la Peña (1774-1809) was lady-in-waiting to Queen María Luisa de Parma, also painted by Goya. This portrait forms a pair with that of the sitter's husband, *José Antonio Caballero*, who was Minister of Grace and Justice from 1798 onwards. In 1807 he inherited the title of marquis from his uncle. This is almost certainly the motive for his commissioning Goya to paint these portraits of himself and his wife.

The subject is shown sitting in an elegant armchair upholstered in red velvet with golden armrests. She is wearing a short-sleeved empire-line dress, made fashionable by Queen María Luisa. The decorative elements of this dress, consisting of golden circles on a blue-green base, are particularly striking. The lace edging on the sleeves and around the neckline, executed using quick brushstrokes, add elegance to the outfit. The low neckline is further decorated with a large cameo necklace. The rest of the jewellery is not of great quality. In her right hand the sitter holds a fan, whilst with her left hand she shows us a piece of paper, upon which we can read the name of the sitter, that of the painter and the date of the portrait.

The model's rather plain face stares straight out at the viewer. Her hair is gathered up and held in place by a pearl comb and a corsage in ochre and white tones. The curls of her hair are falling somewhat chaotically down over her forehead. The neutral background and strong lighting used here are common features of Goya's portraits.

According to Juan J. Luna, the sitter must have been quite pleased with this portrait, since she had two copies of it made, one of which is in the Montero de Espinosa collection, in Madrid, whilst the other is in the United States, coming from the family of the Duke and Duchess of Andría.

#### EXPOSICIONES

##### **Pintura española de los siglos XVI al XVIII en las colecciones centroeuropeas**

Museo Nacional del Prado Madrid 1981  
consultant editor Alfonso E. Pérez Sánchez. From December 1st 1981 to January 31st 1982  
cat. 12

##### **Goya. 250 Aniversario**

Museo Nacional del Prado Madrid 1996  
consultant editor Juan J. Luna.  
From March 29th to June 2nd 1996  
cat. 131

##### **Expérience Goya**

Lille 2021  
cat. 21

#### BIBLIOGRAFÍA

##### **L'œuvre peint de Goya. 4 vols**

DESPARMET FITZ - GERALD, Xavier  
p. 167, cat. 456  
1928-1950

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 201, cat. 860  
1970  
Office du livre

GUDIOL RICART, José  
vol. I, p. 340, cat. 543  
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##### **Francisco de Goya, 4 vols.**

CAMÓN AZNAR, José

##### **Goya. 250 Aniversario**

LUNA, Juan J. (Comisario)

##### **Expérience Goya (cat. expo)**

COTENTIN, Régis

vol. III, p. 158  
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Caja de Ahorros de Zaragoza, Aragón y Rioja

pp. 223 (il), 402 y 403, cat. 131  
1996  
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p. 51  
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Réunion des Musées Nationaux

[www.pinakothek.de/neue-pinakothek](http://www.pinakothek.de/neue-pinakothek)

#### **ENLACES EXTERNOS**