

MARÍA TERESA DE VALLABRIGA

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA

Ca. 1783

DIMENSIONES

67.2 x 50.4 cm

TÉCNICA Y SOPORTE

Oil on wood panel

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

Private collection

FICHA: REALIZACIÓN/REVISIÓN

19 Jan 2010 / 14 Sep 2022

HISTORIA

This canvas, probably painted during Goya's second stay in Arenas de San Pedro (Ávila) in the summer of 1784, went from the collection of the Infante Don Luis to that of his daughter, María Teresa de Bourbon y Vallabriga, in Boadilla del Monte (Madrid), in 1820. From there it was left to her daughter, Carlota Luisa de Godoy y Bourbon, who married the Roman prince Camillo Ruspoli. When Carlota Luisa died, in 1886, the painting went to the Ruspoli family and in 1904 was taken to their palace in Florence, from where it later entered the Mexican collection where it is housed today.

ANÁLISIS ARTÍSTICO

The half-length portrait shows the subject against a neutral background. She has her body slightly turned to one side and her hair gathered neatly up in a loose bun, groomed and ready to grant the artist an audience. She is wearing an elegant white and grey mantilla, finished off with a dark-coloured fur worn across her chest. Her face, lively and blushing slightly, gives her a very healthy appearance.

We can see where the artist changed his mind in parts around the sitter's shoulders and also where he made some changes to the design of the clothes. The work still has the original frame that it was painted in, complete with test brushstrokes.

Included in the will of the Infante Don Luis de Bourbon y Vallabriga is a description of this work by the artist himself, along with a valuation of one thousand three hundred reales.

For more biographical information, see *M^a Teresa de Vallabriga*.

EXPOSICIONES

Goya. La imagen de la mujer

Museo Nacional del Prado Madrid 2001

from October 30th 2001 to

February 10th 2002. Exhibited

also at the National Gallery of

Art, Washington, March 10th to

June 2nd 2002, consultant

editor Francisco Calvo Serraller

p. 176, cat. 29

De Cranach a Monet. Obras maestra de la colección Pérez Simón

Madrid 2006

cat. 22

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. 17

Goya: The Portraits

London 2015

cat. 5

BIBLIOGRAFÍA

Goya, su tiempo, su vida, sus obras

VIÑAZA, Conde de la

p. 227, cat. XXXV

1887

Tipografía de Manuel G. Hernández, Impresor
de la Real Casa

Goya, la imagen de la mujer

CALVO SERRALLER, Francisco (comisario)

p. 176 y 177 (il.)

2001

Museo Nacional del Prado y Fundación

Amigos del Museo del Prado

BRAY, Xavier

pp. 39-42

2015

National Gallery Company

ENLACES EXTERNOS