YOUNG LADY WEARING A MANTILLA AND BASQUIÑA (MUJER JOVEN CON MANTILLA Y BASQUIÑA)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	Ca. 1805 - 1808
UBICACIÓN	National Gallery of Art. Washington, Washington, United States
DIMENSIONES	109 x 78 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	The National Gallery of Art
FICHA: REALIZACIÓN/REVISIÓN	22 Mar 2010 / 16 Jun 2023
INVENTARIO	177 (1963.4.2)

HISTORIA

This work has belonged to a number of different collections and owners: Serafín García de la Huerta, Madrid; the Marchioness of Heredia, Madrid; Benito Garriga, Madrid; Hubert Debrousse, Paris; and Henry

Osborne Havemeyer, New York. It was bequeathed to the National Gallery of Art in Washington in 1963.

ANÁLISIS ARTÍSTICO

The identity of the woman depicted in this portrait is still not known for certain. Different scholars of Goya's work have given the painting different titles, including Yriarte, who in 1867 identified the subject as *The Bookseller's Wife*, and Viñaza, who in 1887 called the work *The Bookseller from Calle de las Fuentes*. Beruete linked her to the wife of a bookseller in Calle Carretas, in Madrid, named Antonio Bailo, whose bookshop was located at number 4 of this street. However, the most recent title given to this painting is that of *Young Lady Wearing a Mantilla and Basquiña*, since the previously suggested titles appear to be more the result of a romantic legend than anything else.

In any case, this is a three-quarter-length portrait of a woman standing before a neutral background.

She is wearing a *basquiña*, a type of skirt worn by ladies of the period, and a white lace mantilla that covers her head, revealing only some of her curly hair, which falls down over her forehead. Her arms are covered by a pair of pale-coloured gloves, giving her an elegant appearance. In her left hand she holds a closed fan, whilst her right hand gathers together the mantilla in front of her chest. Around her neck she wears a necklace.

The mantilla is magnificently rendered in quick brushstrokes, giving the sensation of extreme realism shared by most of Goya's portraits.

EXPOSICIONES

Loan exhibition of Painting by El Greco and Goya
M. Knoedler and Co. New York 1912
April 1912
cat. 7

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 296

Goya: The Condesa de Chinchón and other Paintings, Drawings, and Prints from Spanish and American
The National Gallery of Art Washington 1986

Splendid legacy: The Havemeyer Collection
The Metropolitan Museum of Art New York 1993
consultant editors Alice Cooney Frelinghuysen and Gary Tinterow. From March 27th to June 20th 1993
cat. 293

Goya, un regard libre
Palais de Beaux Arts Lille 1998
from December 12th 1998 to March 14th 1999. Exhibited also at The Philadelphia Museum, Philadelphia, April 17th 1999 to July 11th 1999, consultant editor Arnauld Brejon de Lavergnée and Joseph J. Rishel in collaboration with Manuela B. Mena Marqués
cat. 37

Goya. La imagen de la mujer
Museo Nacional del Prado Madrid 2001
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. 72

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DESPARMET FITZ - GERALD, Xavier
p. 169, cat. 445
1928-1950

Vida y obras de Goya
SÁNCHEZ CANTÓN. Francisco Javier
pp. 79 y 80
1951
Editorial Peninsular

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 199, cat. 835
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 333, cat. 522
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Francisco de Goya, 4 vols.
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CALVO SERRALLER, Francisco (comisario)
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Museo Nacional del Prado y Fundación Amigos del Museo del Prado

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ENLACES EXTERNOS