# MARÍA ANTONIA GONZAGA CARACCIOLO, MARCHIONESS OF VILLAFRANCA

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1795 |
| UBICACIÓN | The Prado National Museum. Madrid, Madrid, Spain |
| DIMENSIONES | 87 x 72 cm |
| TÉCNICA Y SOPORTE | Oil on canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | El Prado National Museum |
| FICHA: REALIZACIÓN/REVISIÓN | 02 Feb 2010 / 15 Jun 2023 |
| INVENTARIO | 284 (P02447) |

**HISTORIA**

This work was bequeathed to the Prado Museum by Alonso Álvarez de Toledo, XXI Count of Niebla and XV Marquis of Los Vélez. It was accepted by the museum trust on 6 March 1926.

## ANÁLISIS ARTÍSTICO

Doña María Antonia Gonzaga y Caracciolo (Madrid, 1735-1801) was, since 1773, the widow of Antonio Álvarez de Toledo, Marquis of Villafranca.

She was a woman of strong character who devoted herself to administrating the assets of her son, the XIII Duke of Alba, and her daughter-in-law.

This half-length portrait shows her seated, wearing a dark outfit adorned with a shawl of white gauze decorated with a blue rose and ribbon, conferring upon her a notable air of elegance. She wears an impressive grey curly wig, decorated with a dark blue bow.

Her hands, rendered with great precision and strength, according to Gudiol, hold a fan, with which she appears to be playing.

Her face, in keeping with that of a woman of sixty, the age of the sitter when Goya painted her, denotes intelligence and astuteness, qualities that would have served her well in the administration of the family assets. Like the majority of Goya's portraits, the figure is depicted in a neutral space, with no spatial references around it. A shaft of light coming from the left-hand side illuminates the figure, highlighting the shawl that covers her shoulders and the delicate, rosy skin of her face.

There is another version of the work ( oil on canvas, 85 x 70 cm, Collection of the heirs of the Marquise de Acapulco) which Valentine Sambricio estimated by Goya.

## EXPOSICIONES

### Les chefs-d'œuvre du Musée du Prado
Musée d'Art et d'Histoire Geneva 1939
consultant editors Fernando Álvarez de Sotomayor y Pedro Muguruza Otaño. From June to September 1939
*cat. 19*

### Exposición de pintura española
Belgrade 1981
*cat. 17*

### 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. 18*

### Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
*cat. 88*

### Francisco de Goya: Maleri, Tegning, Grafikk
Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
*cat. 13*

### Goya: Order and disorder
Museum of Fine Arts Boston 2014
*cat. 76*

### Goya: The Portraits
London 2015
*cat. 22*

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p.271, cat. CLIV
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DESPARMET FITZ - GERALD, Xavier
p. 30, cat. 309
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### Francisco de Goya, IV Centenario de la Capitalidad
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### Goya: Order & Disorder
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p. 121, cat. 18
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BRAY, Xavier
pp. 89-91
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## ENLACES EXTERNOS

www.museodelprado.es/goya-en-el-prado