

# MARÍA LUISA DE BOURBON Y VALLABRIGA

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



## DATOS GENERALES

CRONOLOGÍA

UBICACIÓN

DIMENSIONES

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

TITULAR

FICHA: REALIZACIÓN/REVISIÓN

INVENTARIO

Ca. 1800 - 1801

The Uffizi Gallery, Florence, Italy

198 x 115,5 cm

Oil on canvas

Documented work

Istituti Museali della Soprintendenza Speciale per il  
Polo Museale Fiorentino

20 Jan 2010 / 16 Jun 2023

2125 9484

## HISTORIA

Carlota Luisa Godoy y Borbón (+ 1886), Duchess of Sueca and Countess of Chinchón, only granddaughter of the Infante Don Luis de Borbón and M<sup>a</sup> Teresa de Vallabriga, kept a good part of the family heritage in her palace in Boadilla del Monte (Madrid), including the portrait of her aunt M<sup>a</sup> Luisa. In 1904 it left there, along with other paintings, bound for Florence, remaining in the hands of the descendants of Luis Rúspoli Godoy (+ 1893), second son of Carlota Luisa. In 1972 it entered the Galleria degli Uffizi in Florence..

## ANÁLISIS ARTÍSTICO

María Luisa was the youngest daughter of the infante Don Luis de Borbón and M<sup>a</sup> Teresa Vallabriga. Sister, therefore, of M<sup>a</sup> Teresa, future Countess of Chinchón and wife of Manuel Godoy, and Luis María, invested Cardinal Primate and Archbishop of Toledo. Goya, well received by the Infante Don Luis, had the opportunity to portray all the members of this family. M<sup>a</sup> Luisa married the Duke of San Fernando de Quiroga, leaving no descendants. For a long time it was erroneously assumed that this portrait represented her sister M<sup>a</sup> Teresa.

Maria Luisa is depicted here standing full-length, against a dark, neutral background, with her body turned to her right and her hands clasped, holding a fan. She wears a vaporous long white gown with pinkish transparencies, low-cut and short-sleeved. Her curly hair is tied back with a feathered headdress from which a blue ribbon hangs at the nape of her neck. As the only sign of ostentation, she discreetly wears the sash and starry cross of the order of Maria Luisa, which was granted to her in 1800, and some jewelry (bracelet, necklace and earrings).

The sitter, with a seductive gaze, smiles shyly, imbued with the official nature of the portrait. The tenderness and subtlety of the portrait stand out, both in the psychological capture of the sitter and in the treatment of the textures of the dress.

## CONSERVACIÓN

The restoration work done for the Goya e Italia exhibition, in Zaragoza, provided an opportunity to eliminate some previous retouching work that was affecting the background on the right-hand side. An x-ray of the painting revealed, in the lower part of the figure, a sketch of one or two heads which, according to Joan Sureda, are similar in appearance to the caricatured faces of Goya's Caprices.

## EXPOSICIONES

### **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. 10

### **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. 22

### **Il Gran Teatro del Mondo. L'Anime e il Volto del Settecento**

Palazzo Reale Milan 2003

From November 13th 2003 to March 28th 2004

### **Goya e Italia**

Museo de Zaragoza Zaragoza 2008

organized by the Fundación

Goya en Aragón, consultant

editor Joan Sureda Pons. From

June 1st to September 15th 2008

cat. 273

### **Goya: Order and disorder**

Museum of Fine Arts Boston 2014

cat. 118

## BIBLIOGRAFÍA

GUDIOL RICART, José

vol. I, p. 118, cat. 433

t. I

1970

Polígrafa

### **L'opera pittorica completa di Goya**

ANGELIS, Rita de

p.113 (il.) y p.114, cat. 369

1974

Rizzoli

### **Goya e Italia, 2 vols.**

SUREDA PONS, Joan (comisario)

vol. I, p. 195 (il.), vol II, cat. 273,

2008

Fundación Goya en Aragón y Turner

## **Borbón (Homenaje a la "Infanta" María Teresa de Vallabriga)**

JUNQUERA Y MATO, Juan José (comisario)

1996

Ibercaja

### **PALABRAS CLAVE**

**MARÍA LUISA DE BORBÓN Y VALLABRIGA**

### **ENLACES EXTERNOS**