MARÍA TERESA DE VALLABRIGA ON HORSEBACK (MARÍA TERESA DE VALLABRIGA A CABALLO)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

DATOS GENERALES

CRONOLOGÍA	1783 - 1791
UBICACIÓN	The Uffizi Gallery, Florence, Italy
DIMENSIONES	82.5 x 61.7 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	Istituti Museali della Soprintendenza Speciale per il Polo Museale Fiorentino
FICHA: REALIZACIÓN/REVISIÓN	08 Mar 2010 / 17 Aug 2026
INVENTARIO	2125 9484

HISTORIA

Goya probably painted this sketch in 1783, during his first summer in Arenas de San Pedro (Ávila), in order to make the finished painting (now lost) from it later in Madrid. The final painting was almost certainly

commissioned as a companion piece to that of the Infante, painted by Francesco Sasso en 1767.

ANÁLISIS ARTÍSTICO

This is a preparatory sketch of the Infante Luis Antonio de Bourbon's wife on horseback, looking forwards and wearing a blue riding outfit. Her head is extravagantly decorated with feathers and she is holding the animal's reins with great poise, her posture reminiscent of the equestrian portraits by Velázquez which Goya made etchings of in around 1777-1778.

The painter has situated the figure in a natural setting, with the backdrop probably representing the Sierra de Gredos mountains. According to Manuela Mena, the scenery and the exquisitely painted plants in the foreground tie this sketch to the portrait of the daughter of the Infanta, María Teresa de Bourbon, the future*Countess of Chinchón*, painted in 1783.

In the letter that Goya wrote in Madrid to his close friend Martín Zapater on 2 July 1784, he mentions the finished painting: *My dearest Martín: I am skinny and I am not working much. I still have not finished the horseback portrait of the Infante's wife, but there is not much left to do.*

For more biographical information, see *Mª Teresa de Vallabriga*.

EXPOSICIONES

Goya. El Capricho y la Invención. Cuadros de gabinete, bocetos y miniaturas
Museo Nacional del Prado Madrid 1993
from November 18th 1993 to February 15th 1994. Exhibited also at the Royal Academy of Arts, London, March 18th to June 12th 1994 and The Art Institute of Chicago, Chicago, July 16th to October 16th 1994, consultant editors Manuela B. Mena Marqués and Juliet Wilson-Bareau
cat. 59

Goya: Prophet der Moderne
Alte Nationalgalerie Berlin 2005
from July 13th to October 3th 2005. Exhibitied also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
cat. 11

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. 18

Goya: The Portraits
London 2015
cat. 6

Zaragoza 2023
cat.46

BIBLIOGRAFÍA

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas
MENA, Manuela B. y WILSON-BAREAU, Juliet (comisarias)
pp. 248 y 249 (il.)
1993
Museo del Prado

Yo soy Goya. La Zaragoza que viví. 1746-1775
VV.AA. and LOZANO LÓPEZ, Juan Carlos
p. 201
2023
Ayuntamiento de Zaragoza

Cartas a Martín Zapater
GOYA Y LUCIENTES, Francisco de
p. 173, nº 53
2003
Istmo

BRAY, Xavier
p. 43
2015
National Gallery Company

ENLACES EXTERNOS