

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

CLASIFICACIÓN: EASEL PAINTING, PORTRAITS



DATOS GENERALES

CRONOLOGÍA

UBICACIÓN

DIMENSIONES

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

TITULAR

FICHA: REALIZACIÓN/REVISIÓN

INVENTARIO

Ca. 1805 - 1808

National Gallery of Art. Washington, Washington,
United States

109 x 78 cm

Oil on canvas

Documented work

The National Gallery of Art

22 Mar 2010 / 16 Jun 2023

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 Revolutionen. 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 Arnaud 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. Exhibited 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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L'œuvre peint de Goya. 4 vols

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p. 169, cat. 445

1928-1950

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Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p. 199, cat. 835

1970

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vol. I, p. 333, cat. 522

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Francisco de Goya, 4 vols.

CAMÓN AZNAR, José

vol. III, p. 143

1980-1982

Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya, la imagen de la mujer

CALVO SERRALLER, Francisco (comisario)

pp. 266 y 267 (il.), cat. 72

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Museo Nacional del Prado y Fundación Amigos del Museo del Prado

