JOSEFA CASTILLA-PORTUGAL

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

DATOS GENERALES

CRONOLOGÍA	1804
UBICACIÓN	The Metropolitan Museum of Art, New York, United States
DIMENSIONES	104 x 82 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	The Metropolitan Museum of Art
FICHA: REALIZACIÓN/REVISIÓN	18 Mar 2010 / 16 Jun 2023
INVENTARIO	171 (55.145.2)

INSCRIPCIONES

Da. Josefa Castilla. de / Garcini. pr. Goya 1804 ("Doña Josefa Castilla de Garcini, by Goya, 1804").

HISTORIA

This work remained in the possession of the sitter until her death, when it was left to Vicente Garcini de Madrid, followed by Ricardo de Madrazo. It was sold to Colonel Oliver H. Payne of

New York, to be inherited by his nephew, Harry Payne Bingham, who bequeathed it to the museum in 1955.

ANÁLISIS ARTÍSTICO

Doña Josefa Castilla-Portugal & van Asbroeck de Garcini (1775-1850) was the wife of *Don Ignacio Garcini y Queralt*, who was also painted by Goya in the same year, the two works forming a pair.

The sitter was twenty-nine years old and pregnant when Goya painted her.

She is shown in front a black background, making her stand out much more, and seated on a red divan. She wears a white, empire-line dress with a pronounced neckline that emphasizes her bust, and is resting her hands on her belly and holding a closed fan. This pose recalls that of the portrait of the *Countess of Chinchón*, now in the Prado Museum. Her loose, golden hair, which reaches all the way down to her waist, is perhaps the most striking feature of this portrait. The sitter's rosy face appears tired, and she gives the impression of having her thoughts elsewhere. The position of the arms is not very well executed, as if Goya had not taken a great interest in this part of the work.

In general, the painting as a whole is not exceptional either for its detail or for its precision, though the fabric of the dress has been carefully rendered to magnificent effect.

EXPOSICIONES

Goya 1900
Ministerio de Instrucción Pública and Bellas Artes Madrid 1900
consultant editors Aureliano de Beruete, Alejandro Ferrant, Marqués de Pidal and Ricardo Velázquez. May 1900
cat. 107

A loan exhibition of Goya (for the benefit of the Institute of Fine Arts New York University)
Wildenstein and Co. Gallery y New York University New York 1950
consultant editors Vladimir Visson y David Wildenstein in collaboration with Ima N. Ebin. From November 9th to December 16th 1950
cat. 19

Goya: Drawings and Prints
The Metropolitan Museum of Art New York 1955
from May 4th to 30th 1955
cat. 18

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. 68

Goya en Ponce
Museo de Arte de Ponce Ponce 1995
consultant editor María Luisa Cancela Ramírez Arellano. From May 13th to September 30th 1995

Goya in the Metropolitan Museum of Art
The Metropolitan Museum of Art New York 1995
consultant editors Colta Ives and Susan Alyson Stein. From September 12th to December 31st 1995

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. 67

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. 83

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L'œuvre peint de Goya. 4 vols

Vie et ouvre de Francisco de

GUDIOL RICART, José

DESPARMET FITZ - GERALD, Xavier
p. 152, cat. 439
1928-1950

Goya, la imagen de la mujer
CALVO SERRALLER, Francisco (comisario)
pp. 256 y 257 (il.), cat. 67
2001
Museo Nacional del Prado y Fundación Amigos del Museo del Prado

Goya
GASSIER, Pierre y WILSON, Juliet
p. 199, cat. 821
1970
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ENLACES EXTERNOS