MANUELA GIRÓN Y PIMENTEL, DUCHESS OF ABRANTES (MANUELA GIRÓN Y PIMENTEL, DUQUESA DE ABRANTES)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

DATOS GENERALES

CRONOLOGÍA	1816
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	92 x 70 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	12 Apr 2010 / 13 Jun 2023
INVENTARIO	127 (P07713)

INSCRIPCIONES

D.ña Manuela Giron y Pimentel / Duq.sa de Abrantes. // P.r Goya. 1816 ("Doña Manuela Girón y Pimentel, Duchess of Abrantes. By Goya. 1816", on the musical score in the sitter's hand).

HISTORIA

This portrait was commissioned by the subject's mother as a gift to her daughter. Goya was paid 4,000 reales for his work.

The painting was in the collection of the Duke of Abrantes, later entering that of the Count of La Quinta de la Enjarada, then that of the Count of El Valle de Orizaba, and later passing to his descendants. In 1996 it was acquired using funds from the Villaescusa bequest, to be displayed in the Prado Museum.

ANÁLISIS ARTÍSTICO

Manuela Isidra Téllez Girón y Alonso Pimentel (Madrid, 1794-1838) was the daughter of the Duke and Duchess of Osuna. Goya maintained a close relationship with the Osuna family and had painted them previously, all together in the 1788 work *The Family of the Duke of Osuna* as well as in other, individual portraits, such as *The Marchioness of Santa Cruz* and *The Tenth Duke of Osuna*, both works depicting siblings of the woman in this portrait. In 1813 she married Ángel María de Carvajal, VIII Duke of Abrantes.

The half-length portrait shows the Duchess of Abrantes in front of a plain dark background, dressed in the French style that had established itself after the return of Ferdinand VII to Spain. The blue dress is covered with a yellow shawl. She wears matching necklace, bracelet and earrings, all made from crystal beads, and a floral diadem around her curly hair, with her shoulders left uncovered. Her rosy face presents a pair of carmine lips. She is looking shyly out at the viewer. In her right hand the sitter holds a sheet of music - which Goya has used to insert his signature - alluding to her fondness for singing. It was also fairly common back then to paint women with references to music.

The portrait has a neoclassical appearance - ordered and serene. It is in the details that Goya's mastery shows through, such as the treatment of the jewels, the flowers in the sitter's hair, and even the musical notes on the paper. The execution is freer in the clothing and in the lace around the neckline. The bolder colour palette used in this work is particularly interesting, with its golden shawl, blue dress and green and white flowers. This is one of the last aristocratic portraits that Goya made before dedicating himself to painting his friends and close acquaintances in a series of paintings with darker tones and very straightforward compositions.

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. 10

Pintura española de la primera mitad del siglo XIX
Sociedad Española de Amigos del Arte Madrid 1913
cat. 148

Retratos de mujeres españolas por artistas españoles anteriores a 1850
Sociedad Española de Amigos del Arte Madrid 1918
cat. 35

Pinturas de Goya
Museo Nacional del Prado Madrid 1928
consultant editor Fernando Álvarez de Sotomayor. From Apri to -May 1928
cat. 15

Francisco de Goya. IV Centenario de la capitalidad
organized by Ayuntamiento de Madrid and Dirección General de Bellas Artes at the Casón del Buen Retiro Madrid 1961
consultant editor Valentín de Sambricio
cat. XXXI

Goya en las colecciones madrileñas
Museo Nacional del Prado Madrid 1983
consultant editor Enrique Lafuente Ferrari. From April 19th to June 20th 1983
cat. 49

Goya nelle collezioni private di Spagne
Villa Favorita Lugano 1986
consultant editor Marta Medina. From June 15th to October 15th

Goya (1746 – 1828)
Galleria Internazionale d'Arte Moderna di Ca'Pesaro Venecia 1989
consultant editor Antonio Fortún Paesa. From May 7th to

Goya
La Lonja, Torreón Fortea y Museo Pablo Gargallo Zaragoza 1992
consultant editor Julián Gállego
cat. 52

From June 15th to October 15th 1986
cat. 45

Fortuny Paesa. From May 7th to July 4th 1989
cat. 50

Goya en las colecciones españolas
Sala de Exposiciones del BBVA Madrid 1995
consultant editor Juan J. Luna. From December 14th 1995 to February 17th 1996
cat. 44

De Tiziano a Goya. Obras maestras del Museo del Prado
Tokio Metropolitan Art Museum Tokyo 2006
from March 25th to June 30th 2006. Exhibitied also at the Municipal Museum of Art, Osaka, July 15th to October 15th 2006, consultant editor Juan J. Luna

Goya en tiempos de guerra
Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
cat. 169

Goya luces y sombras
CaixaForum Barcelona 2012
consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012
cat. 46

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GUDIOL RICART, José
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L'opera pittorica completa di Goya
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vol. IV. p. 67
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PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor A. (directores) and MENA, Manuela B. (comisaria)
p. 136, cat. 52 y p. 137 (il.)
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Museo del Prado

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ENLACES EXTERNOS