MARÍA IGNACIA ÁLVAREZ DE TOLEDO, COUNTESS OF ALTAMIRA, AND HER DAUGHTER MARÍA AGUSTINA (MARÍA IGNACIA ÁLVAREZ DE TOLEDO, CONDESA DE ALTAMIRA, Y SU HIJA MARÍA AGUSTINA)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

SERIE: PORTRAITS OF THE FAMILY OF THE COUNT OF ALTAMIRA (PAINTING, 1786 - 1788)



DATOS GENERALES

CRONOLOGÍA	1787 - 1788
UBICACIÓN	The Metropolitan Museum of Art, New York, United States
DIMENSIONES	195 x 115 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	The Metropolitan Museum of Art
FICHA: REALIZACIÓN/REVISIÓN	27 Jan 2010 / 25 Aug 2026

INSCRIPCIONES

LA EXma. Sa. Da. MARIA IGNACIA ALVAREZ DE TOLEDO MARQUESA DE ASTORGA CONDESA DE ALTAMIRA Y LA S. D. MARIA AGUSTINA OSORIO ALVAREZ DE TOLEDO SU HIJA. NACIÓ EN 21 DE FEBRERO DE 1787 ("HER EXCELLENCY DOÑA MARIA IGNACIA ALVAREZ DE TOLEDO, MARCHIONESS OF ASTORGA, COUNTESS OF ALTAMIRA, AND DOÑA MARIA AGUSTINA OSORIO ALVAREZ DE TOLEDO, HER DAUGHTER, BORN 21 FEBRUARY 1787", lower part of canvas)

HISTORIA

This work belonged to Vicente Joaquín Osorio Moscoso y Guzmán (1756-1816), Count of Altamira and Marquis of Astorga. It was inherited by Vicente Pío Osorio de Moscoso Ponce de León (1801-1864), Count of Altamira. It was then inherited by his daughter, María Rosalía Luisa, Duchess of Baena, to whom it belonged until 1870.

It then entered the collection of the Marquis of Corvera, in Madrid. It was later in the possession of Leopold Goldschmitdt, in Paris, and F. Kelinberger, also in Paris, before being acquired in October 1911 by Philip Lehman.

In 1975 it was donated to the Metropolitan Museum of Art by Robert Lehman.

ANÁLISIS ARTÍSTICO

The Countess of Altamira was the wife of Don Vicente de Córdoba, *Count of Altamira and Marquis of Astorga*, whom Goya also painted.

She is depicted seated on a blue period sofa with golden decorations, holding her daughter, María Agustina, here aged one, in her arms.

The most surprisingly feature of this portrait is the countess' wonderful dress of delicate pink tones and elaborate folds, and the effects of light and shadow created by them. The lower part of the dress is decorated with floral filigree in blues, oranges and greens. The sleeves that cover her arms down to the elbow are finished off by fine white frills. Her face, rosy but with a serious countenance upon it, is looking slightly away from the viewer.

The lady carefully holds her daughter, who is wearing a dress of white lace with grey tones; her little feet, wearing period shoes, poke out from underneath the semi-transparent skirt.

EXPOSICIONES

Goya: The Portraits
London 2015
cat. 13

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
p. 60, cat. 341
1928-1950

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 95, cat. 232
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 274, cat. 250
t. I
1970
Polígrafa

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. II, pp. 67 y 176 (il.)
1980-1982

BRAY, Xavier
pp. 65-66
2015
National Gallery Company

www.metmuseum.org, consulted 28-01-10
28-01-10

Caja de Ahorros de Zaragoza, Aragón y Rioja

ENLACES EXTERNOS