MARÍA SOLEDAD ROCHA FERNÁNDEZ DE LA PEÑA, MARCHIONESS OF CABALLERO (MARÍA SOLEDAD ROCHA FERNÁNDEZ DE LA PEÑA, MARQUESA DE CABALLERO)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

DATOS GENERALES

CRONOLOGÍA	1807
UBICACIÓN	Neue Pinakothek, Munich, Germany
DIMENSIONES	105 x 84 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Neue Pinakothek
FICHA: REALIZACIÓN/REVISIÓN	28 Mar 2010 / 16 Jun 2023
INVENTARIO	187 (Huw.13)

INSCRIPCIONES

Exsma Sra Mar / De Caballero... / Goya 1807 ("Her Excellency Señora Marchioness of

Caballero..., Goya, 1807", on the piece of paper in the subject's hand).

HISTORIA

This work came from the collection of the Marquis of Corvera, before forming part of several successive collections: that of the Count of Pradere, the Demotte collection, in Paris, and a private collection in the United States. It was acquired by the Bayerischer Hypotheken und Wechsel Bank in 1968.

It went to the Alte Pinakothek before entering the collection of the Neue Pinakothek.

ANÁLISIS ARTÍSTICO

Doña María Soledad Rocha Fernández de la Peña (1774-1809) was lady-in-waiting to Queen María Luisa de Parma, also painted by Goya. This portrait forms a pair with that of the sitter's husband, *José Antonio Caballero*, who was Minister of Grace and Justice from 1798 onwards. In 1807 he inherited the title of marquis from his uncle. This is almost certainly the motive for his commissioning Goya to paint these portraits of himself and his wife.

The subject is shown sitting in an elegant armchair upholstered in red velvet with golden armrests. She is wearing a short-sleeved empire-line dress, made fashionable by Queen María Luisa. The decorative elements of this dress, consisting of golden circles on a blue-green base, are particularly striking. The lace edging on the sleeves and around the neckline, executed using quick brushstrokes, add elegance to the outfit. The low neckline is further decorated with a large cameo necklace. The rest of the jewellery is not of great quality. In her right hand the sitter holds a fan, whilst with her left hand she shows us a piece of paper, upon which we can read the name of the sitter, that of the painter and the date of the portrait.

The model's rather plain face stares straight out at the viewer. Her hair is gathered up and held in place by a pearl comb and a corsage in ochre and white tones. The curls of her hair are falling somewhat chaotically down over her forehead. The neutral background and strong lighting used here are common features of Goya's portraits.

According to Juan J. Luna, the sitter must have been quite pleased with this portrait, since she had two copies of it made, one of which is in the Montero de Espinosa collection, in Madrid, whilst the other is in the United States, coming from the family of the Duke and Duchess of Andría.

EXPOSICIONES

Pintura española de los siglos XVI al XVIII en las colecciones centroeuropeas
Museo Nacional del Prado Madrid 1981
consultant editor Alfonso E. Pérez Sánchez. From December 1st 1981 to January 31st 1982
cat. 12

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 131

Expérience Goya
Lille 2021
cat. 21

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
p. 167, cat. 456
1928-1950

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 201, cat. 860
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 340, cat. 543
t. I
1970
Polígrafa

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José

Goya. 250 Aniversario
LUNA, Juan J. (Comisario)

Expérience Goya (cat. expo)
COTENTIN, Régis

vol. III, p. 158
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

pp. 223 (il), 402 y 403, cat. 131
1996
Museo del Prado

p. 51
2021
Réunion des Musées Nationaux

www.pinakothek.de/neue-pinakothek

ENLACES EXTERNOS