ANTONIA ZÁRATE

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	1805 - 1806
UBICACIÓN	National Gallery of Ireland, Dublin, Ireland
DIMENSIONES	103 x 82 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	National Gallery of Ireland
FICHA: REALIZACIÓN/REVISIÓN	13 Apr 2010 / 16 Jun 2023
INVENTARIO	195 (4539)

HISTORIA

This painting came from the collections of Don Antonio Gil and Doña Adelaida Gil of Madrid, and later belonged to the collection of M. Knoedler and Sir Otto Beit, of London.

ANÁLISIS ARTÍSTICO

Doña Antonia Zárate was born in Barcelona in 1775. She was a famous theatre actress who used to perform in Madrid. Her husband, Bernardo Gil, was a singer, as well as a comic actor.

The subject is shown here seated on a large Louis XVI style sofa, upholstered in a yellow cloth that lends the painting a feeling of luminosity.

She is dressed in the fashion of the first decade of the 19th century, in a black, empire-line dress. Concealing the low-cut neckline is a piece of delicately painted lace edging, the painting of which shows the same mastery of technique as the fine mantilla that falls down over her shoulders and which leaves some of her curly hair visible. Her arms are covered by a pair of long white mittens.

This elegant woman looks straight out at the viewer, and her face has a lost, almost melancholy look about it.

According to Francisco Calvo, the dress and the figure's placement in front of a neutral background ties it to other portraits by Goya, such as *Young Lady Wearing a Mantilla and Basquiña* and *Young Woman with Fan*. Goya painted this same woman on two separate occasions. The other portrait (*Antonia Zárate*) of her is now in the Hermitage Museum in Saint Petersburg. The two portraits were displayed together for the first time in an exhibition in Madrid, in 2002.

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. 47

cat. 60

Spanish paintings
The Royal Academy of Arts London 1920
cat. 129

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 94

Stora Spanska Mästare
Nationalmuseum Stockholm 1959
cat. 46

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. 76

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. 94

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 122

Goya: The Portraits
London 2015
cat. 44

Goya
Basle 2021
p. 207

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
p. 159, cat. 446
1928-1950

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 262, cat. 892
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 345, cat. 562
t. I
1970
Polígrafa

Goya, la imagen de la mujer
CALVO SERRALLER, Francisco (comisario)
pp. 274 y 275 (il.), cat. 76
2001

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 200

Museo Nacional del Prado y Fundación Amigos del Museo del Prado
2014
Museum of Fine Arts Boston Publications

ENLACES EXTERNOS