# TADEA ARIAS ENRÍQUEZ

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1790 |
| UBICACIÓN | The Prado National Museum. Madrid, Madrid, Spain |
| DIMENSIONES | 190 x 106 cm |
| TÉCNICA Y SOPORTE | Oil on canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | El Prado National Museum |
| FICHA: REALIZACIÓN/REVISIÓN | 31 Jan 2010 / 15 Jun 2023 |
| INVENTARIO | 150 (P00740) |

**HISTORIA**

The commission for this portrait may have been the fruit of the close friendship between the sitter's first husband, Tomás de León, and the Duke and Duchess of Osuna. With the pair of crests in the bottom left-hand corner having been identified as those of the two houses of Arias and León, it is feasible that the portrait was made for the first betrothal of the sitter, in 1789. According to Viñaza, Goya received 10,000 reales for this work.

The painting was inherited by the sitter's son in 1855. In 1876 it went to the sitter's grandchildren, who

donated it to the Prado Museum in July 1896.

#### ANÁLISIS ARTÍSTICO

Tadea Arias de Enríquez (1770-1855) is depicted in this full-length portrait in an open space, wearing a long dress made of gauze, with long sleeves, in which Goya plays with the transparency of the layers, the folds and the lacework. A wide black ribbon covers her waist and ends in a broad bow at her back. Poking out from the bottom of the dress are her shoes, decorated with silver buckles. She appears to be putting on the glove of her right hand with a movement of her left. Her head is adorned with a spectacular wig of dark curls, stylizing even further the figure of this woman whose beautiful, although slightly inexpressive face, makes us think that Goya may not have known her very well. This would explain why he is unable to show us much of her personality, as the painter often did in his portraits.

#### EXPOSICIONES

**Les chefs-d'œuvre du Musée du Prado**
Musée d'Art et d'Histoire Geneva 1939
consultant editors Fernando Álvarez de Sotomayor y Pedro Muguruza Otaño. From June to September 1939
*cat. 3*

**Goya and his times**
The Royal Academy of Arts London 1963
cat. 66
*cat. 74*

**El arte de Goya**
Museo de Arte Occidental de Tokio Tokyo 1971
from 16th 1971 to January 23th 1972. Exhibited also at the Kyoto Municipal Museum of Art, January 29th to March 15th 1972.
*cat. 29*

**Goya**
Palacio de Pedralbes Barcelona 1977
from April 12th to June 30th 1977
*cat. 21*

**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. 15*

**Goya. 250 Aniversario**
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
*cat. 81*

**Francisco de Goya: Maleri, Tegning, Grafikk**
Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
*cat. 12*

Zaragoza 2022
*cat. 100*

#### BIBLIOGRAFÍA


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VIÑAZA, Conde de la
p. 264, cat. 112
1887
Tipografía de Manuel G. Hernández, Impresor de la Real Casa

**L'œuvre peint de Goya. 4 vols**
DESPARMET FITZ - GERALD, Xavier
p. 73, cat. 355
1928-1950

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p. 170, cat. 336
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GUDIOL RICART, José
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**La década de los Caprichos. Retratos 1792-1804**
GLENDINNING, Nigel (Comisario)
p. 142, cat. 15
1992
Real Academia de Bellas Artes de San Fernando

**Goya. 250 Aniversario**
LUNA, Juan J. (Comisario)
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Museo del Prado

RUYRA DE ANDRADE, Margarita and CALVO RUATA, José Ignacio
2022
Fundación Zuloaga y Ayuntamiento de Zaragoza


#### ENLACES EXTERNOS

www.museodelprado.es/goya-en-el-prado