ANTONIO CARNICERO MANCIO
(Salamanca, 1748 – 1814, Madrid)

Portrait of Doña Dolores Romero de Terreros y Trebuesto, Marchioness of Herrera

1794
Oil on canvas
96 x 72.5 cm
PROVENANCE:
Barnuevo family, Chinchilla, Albacete

LITERATURE:

RELATED LITERATURE:

Painter, etcher, miniaturist and a skilful draughtsman, son of the sculptor Alejandro Carnicer, and brother of the sculptor Gregorio Carnicero and of the painter and sculptor Isidro Carnicero, at ten years of age joined San Fernando’s Royal Academy of Fine Arts. As a pupil of this institution he was then sent to a boarding school in Rome, where he remained for six years and won various artistic contests. At his return he completed his training in the Academy of Madrid, and from 1775 onwards he collaborated with another painter José del Castillo in a diverse series of tapestries for the Real Fábrica de Tapices de Santa Bárbara, created with the aim to decorate the rooms of the princess of Asturias in the “El Pardo” palace.

One of his most meticulous artistic facets was that of a draughtsman, carrying various illustrations made for books– one which stands out is that of *El Quijote* from the Royal Spanish Academy (1780-1782), published by Ibarra– and in ensemble of picture cards such as la *Colección de trajes de España* of Juan de la Cruz Cano and Olmedilla- which was made up of seven drawings of characters from the Balearic Islands, dated between 1778 and 1784, or his famous *Tauromaquia* published in 1790. During the same decade, soon after his appointment as “pintor de cámara”, he carried out a commission for Manuel
Godoy in the book of the *Real picadero o La equitación* (1796–1799) with equally famous portraits of the Royal family. [Fig. 1]

Genre paintings, allegories and portraits stand out from all the styles and genres addressed by the *Carnicero*. Moral thematic works such as the *Alegoría de la Vigilancia* (circa 1810, private collection, Madrid); such as the *Erupción del Vesubio* (RABASF, Madrid) and the two *Vistas del teatro roman de Sagunto* (1787, private collection, Madrid); and portraits like those of *Carlos IV con armadura* (1789, Museo Municipal de Madrid), el *Retrato de Manuel Godoy* (circa 1871-1808, RABASF, Madrid) [Fig. 2] or the *Retrato de Fernando VII* (1808, Real Academia de la Historia, Madrid), between others, are evidence of his mastery.

The work that we hold, portrait of doña Dolores Romero de Terreros y Trebuesto, marchioness of Herrera, was found in the catalogue of the renowned exhibition in Madrid in 1997. It appears to be mentioned next to the portrait of her husband, Vicente de Herrera, and marquis of Herrera, in the appendix of "Obras firmadas, documentadas o atribuidas del pintor Antonio Carnicero Mancio, que conocemos por documentos pero se desconoce su paradero". Both portraits would have formed a set given that they are identical in size- and were painted 1794. Currently, the portrait of the Marquis' location is left unknown, however, according to the given description in this catalogue, it depicted him with "mano derecha sosteniendo un memorial donde se encuentra escrito su nombre" [right-hand holding a memorial where we can find his name written], whilst her "joven agraciada, lleva vestido de seda violeta, ancho cinturón blanco, gran corbata o pañuelo. El estilo del vestido es de María Antonieta en sus últimos años" [young and graceful, wears a violet silk dress, with a wide white belt, large tie or shawl. The style of the dress is that of Marie Antoinette during her last years]. The description, as we can see, gives no doubt in regards to the identification of the sitter, also agrees with the dating of the work, its oval shape and size-measurements.

The marquisate of Herrera was created the 9th November 1790 by the order of Carlos IV monarch, in favour of Don Vicente de Herrera y Rivero; who at the time held the position of the Minister of the Royal and Supreme council of India after having occupied the occupation of the public prosecutor of Santo Domingo, mayor of Crime in Mexico, judge of Mexico, regent of Guatemala and Mexico, Herrera married María Dolores Romero de Terreros (1765-?), native Mexican, whilst serving in that country on the 18 March 1787. She was the younger sister of the second ruling earl, the third marchioness of San Fransico, and a rich heiress. The couple had no children, as the marquisate was unable.
to after the death of the marques in 1794, and was not re-established until the year of 1887 ruling of Alfonso XIII. Romero de Terreros lived on for many years and remarried in 1804, in Madrid, to Manuel Pedreguera Morales--a marriage which had progeny--, however the date of his passing is left unknown.
Fig. 1. Antonio Carnicero Mancio. *Fernando de Borbón, príncipe de Asturias*. 1798. Pencil and washes on paper, 290 x 240 mm. Madrid, Museo Nacional del Prado (D008753).
Fig. 2. Antonio Carnicero Mancio. *Portrait of Manuel Godoy.* Circa 1807-1808. Oil on canvas, 200 x 140 cm. Madrid, Museo de la Real Academia de Bellas Artes de San Fernando (Inv. 0696).