CHARLES III (CARLOS III)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

SERIE: PORTRAITS FOR THE BANK OF SAINT CHARLES (PAINTING, 1785 - 1788) (2/6)



DATOS GENERALES

CRONOLOGÍA	Ca. 1786
UBICACIÓN	Bank of Spain, Madrid, Spain
DIMENSIONES	197 x 112 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Banco de España
FICHA: REALIZACIÓN/REVISIÓN	26 Jan 2010 / 17 Aug 2026
INVENTARIO	2126 P_542

HISTORIA

See *Don José de Toro*.

This portrait was paid for along with two others, according to the Banco de España receipt dated 30 January 1787: *"To the Painter Goya for the portraits of the King, the Count of Altamira and the Marquis of Tolosa ... 10,000 reales de vellón."*

ANÁLISIS ARTÍSTICO

The subject is depicted standing inside a room whose walls appear to be lined with fabric. He is wearing court dress: a green suit decorated with gold embroidery, a white shirt with frills at the cuffs, white stockings and black shoes with large buckles. On his chest he wears the Great Cross of his Order and the Golden Fleece. He has his tricorn hat under his left arm, while in his right hand he holds a sceptre. On his head he wears a powdered wig over a pigtail. His face bears the wrinkles which convey the passage of time and the worries associated with his reign, but he also has a kind look, wearing an expression at once sweet and melancholy.

According to various authors, this canvas was based on other portraits, since it is unlikely that the King sat for this particular work. The idea posed by Beruete and some other authors that this portrait was painted following the death of Charles III has been discredited, since the sovereign's face here is very similar to that of the painting *Charles III in Hunting Costume*, a privately owned work located in Madrid, which was carried out at a later date and displays many of the same features.

Some authors point to the clumsiness of the subject's pose, which suggest Goya was not entirely comfortable with this job due to it ceremonious nature: until now, he had only painted the portraits of the bourgeoisie or aristocrats, and never that of a sovereign.

For an extended biography, see *Charles III hunting*.

EXPOSICIONES

Goya
Festival Internacional de Granada, Palacio de Carlos V Granada 1955
consultant editor Enrique Lafuente Ferrari
cat. 92

Francisco de Goya. IV Centenario de la capitalidad
organized by Ayuntamiento de Madrid and Dirección General de Bellas Artes at the Casón del Buen Retiro Madrid 1961
consultant editor Valentín de Sambricio
cat. 11

Goya y la Constitución de 1812
Museo Municipal de Madrid Madrid 1982
organized by Madrid Town Hall, consultant editor José Manuel Pita Andrade. From December 1982 to January 1983
cat. 9

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 68

Madrid 2021
pp. 72-75

BIBLIOGRAFÍA

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 95, cat. 224
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 267, cat. 213
t. I
1970
Polígrafa

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. II, p. 34
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya. 250 Aniversario
LUNA, Juan J. (Comisario)
p. 348, cat. 68
1996
Museo del Prado

ENLACES EXTERNOS