# CHARLES IV (CARLOS IV)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | 1789 |
| UBICACIÓN | Archivo General de Indias, Sevilla, Spain |
| DIMENSIONES | 127 x 94 cm |
| TÉCNICA Y SOPORTE | Oil on canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Undisputed work |
| TITULAR | Colección Altadis |
| FICHA: REALIZACIÓN/REVISIÓN | 15 Feb 2010 / 11 Sep 2026 |

**HISTORIA**

Goya was commissioned to paint this portrait, together with its companion piece, *María Luisa de Parma*, by the workers of the Royal Tobacco Factory of Seville for the visit of Charles IV and his wife to the city in 1789. Both works formed part of a temporary structure called the Temple of Fame, created especially for the occasion. At the end of the 19th century, the paintings were moved to Madrid, the property of the Tabacalera Española tobacco firm, and entered the Altadis collection in 1999. Today they are on temporary loan to the Archive of the Indies in Seville.

**ANÁLISIS ARTÍSTICO**

This is one of the replicas that Goya made of the portraits of King Charles IV and Queen María Luisa de Parma to mark the coronation of December 1788.

As in another portrait of the same date belonging to the *Museum Víctor Balaguer*, to which this work bears a particularly close resemblance, the king is shown half-length and standing, wearing a dusted wig. He is dressed in court attire, with a richly embroidered red velvet dress coat, ruff and lace cuffs and matching red waistcoat and breeches. On his chest are the necklace of the Order of the Golden Fleece, the sash of San Genaro and the original sash of the Order of Charles III. On the right-hand side, in the background, we can see the two royal symbols: the crown and the ermine robe. In this version of the work the background is especially dark.

**EXPOSICIONES**

**Goya: retratos para la Real Fábrica de Tabacos de Sevilla**
Sala de Exposiciones del Banco Bilbao Vizcaya
Madrid 1985
.

**Goya**
Koninklijke Musea Voor Schone Kunsten Van België
Brussels 1985
consultant editor Luis González Seara. From October 26th to December 22nd 1985
*cat. 11*

**Goya**
Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna and Görel Cavalli-Björkman. From October 7th 1994 to January 8th 1995
*cat. 12*

**Goya en las colecciones españolas**
Sala de Exposiciones del BBVA Madrid 1995
consultant editor Juan J. Luna. From December 14th 1995 to February 17th 1996
*cat. 12*

**Goya**
Galleria Nazionale d'Arte Antica di Palazzo Barberini Roma 2000
consultant editors Lorenza Mochi Onori and Claudio Strinati. From March 18th to June 18th 2000

**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. 23*

**Goya e Italia**
Museo de Zaragoza Zaragoza 2008
organized by the Fundación Goya en Aragóna, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008
*cat. 256*

**El último viaje de la fragata Mercedes. Un tesoro cultural recuperado**
Museo Arqueológico Nacional Madrid 2014
Exhibition celebrated form June 12th to November 30th 2014, organized by Ministerio de Educación, Cultura y Deporte, Ministerio de Defensa y Acción Cultural Española (AC/E)

**BIBLIOGRAFÍA**


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GASSIER, Pierre y WILSON, Juliet
p. 98, cat. 285
1970
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RODRÍGUEZ GORDILLO, José Manuel, et. al.
1985

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LUNA, Juan J.
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SUREDA PONS, Joan (comisario)
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**Las parejas reales de Goya. Retratos de Carlos IV y María Luisa de Parma**
MORALES Y MARÍN, José Luis
cat. 7, p. 20.
1997
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**ENLACES EXTERNOS**