THE COUNT OF FLORIDABLANCA (EL CONDE DE FLORIDABLANCA)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	Ca. 1783
UBICACIÓN	Bank of Spain, Madrid, Spain
DIMENSIONES	260 x 166 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Banco de España
FICHA: REALIZACIÓN/REVISIÓN	21 Jan 2010 / 21 Aug 2026
INVENTARIO	2126 P_542

INSCRIPCIONES

PLAN DEL / CANAL DE ARAGON // AL EXCMO SEÑO[R] / FLORIDABLANCA / Año 1783 ("Plan of the Canal of Aragón", "To His Grace Señor Floridablanca, 1783", at the top and bottom of the plan).

Señor / Franco. Goya ("Señor Francisco de Goya", on the paper lying next to Goya's left foot).

HISTORIA

This painting belonged to the Marchioness Martorell y Pontejos, and then to the Count of Miraflores and Marquis of Villanueva de Valdueza, from whom it was acquired by the Urquijo Bank. When this institution disappeared, it became the property of its present owner.

ANÁLISIS ARTÍSTICO

José Moñino y Redondo (Murcia, 1728-Seville, 1808) was named Chief Attorney of the Council of Castile by Charles III and sent to Rome by the king to press through the move to dissolve the Company of Jesus (1767). Upon his return to Spain, he was given the title of Count of Floridablanca and in 1776 was named First Secretary of the State, a post which he held for sixteen years under the reigns of Charles III and Charles IV. He became known above all for his interest in problems relating to agriculture and irrigation, and carried out some major hydraulic projects, including the conclusion of the Imperial Canal of Aragón.

When Goya immortalized him in this portrait, Floridablanca was at the zenith of his powers. In this official portrait, the count appears in the centre of the composition, standing, somewhat magnified in stature and with a distant air about him. In his right hand he is holding a pair of glasses and is dressed in a formal red suit, with the blue sash of Charles III across his chest.

To the left, Goya depicts himself in profile and standing out against the light. He is dressed elegantly for the occasion, with a dark coloured frock coat, white shirt with lace edging at the neck and cuffs, short trousers complete with buckles, white stockings and dark shoes, also with buckles. He is showing a painting to the count (a sketch for the church of San Francisco el Grande, according to the hypothesis of F. Nordström). Behind the count and before a table which is covered in and surrounded by various plans of the canal and a large desk clock, is an unidentified figure (perhaps the canal's engineer) holding a set of compasses in his hands. On the wall at the back, on the right-hand side, there hangs an oval-shaped bust portrait of King Charles III, whilst on the left a large curtain has been pulled back to partially reveal a landscape. On the ground and in the foreground, to either side of the count's feet, is a piece of paper bearing Goya's signature (on the left) and a volume of *Práctica de la Pintura*, by Acisclo A. Palomino (on the right), one of the most important Spanish treaties on the art of painting.

This is one of the first important works that Goya was commissioned to paint, and came shortly after his being elected academician of the Royal Academy of San Fernando (1780). This election granted him access to the circle of aristocrats and some of the most important figures in Madrid's society.

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. 93

Goya
Festival Internacional de Granada, Palacio de Carlos V Granada 1955
consultant editor Enrique Lafuente Ferrari
cat. 87

Brussels 1985
cat.3

Pinturas de Goya
Museo Nacional del Prado Madrid 1928
consultant editor Fernando Álvarez de Sotomayor. From Apri to -May 1928
cat. 4

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. 34

Aragón, de Reino a Comunidad
Palacio de la Aljafería Zaragoza 2002
cat. 75

Autorretratos de pintores españoles
Museo Nacional de Arte Moderno Madrid 1943
cat. 45

Goya en las colecciones madrileñas
Museo Nacional del Prado Madrid 1983
consultant editor Enrique Lafuente Ferrari. From April 19th to June 20th 1983
cat. 3

Goya e la tradizione italiana
Fondazione Magnani Rocca Mamiano di Traversetolo (Parma) 2006
consultant editors Fred Licht and Simona Tosini Pizzetti. From September 9th to December 3th 2006

cat.23

Floridablanca (1728-1808), la utopía reformadora
Murcia 2008

Madrid 2021

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 8

La tiranía de Cronos
Madrid
pp. 56-57

Goya: The Portraits
London 2015
cat. 3

BIBLIOGRAFÍA

Goya, su tiempo, su vida, sus obras
VIÑAZA, Conde de la
p. 271, cat. CLIX
1887
Tipografía de Manuel G. Hernández, Impresor de la Real Casa

GUDIOL RICART, José
vol. I, p. 256, cat. 140
t. I
1970
Polígrafa

BRAY, Xavier
pp. 34- 36
2015
National Gallery Company

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
vol. II, p. 24, cat. 303
1928-1950

Goya en las colecciones madrileñas
LAFUENTE FERRARI, Enrique (comisario)
pp.144, 145 (il.) y 146, cat. 3
1983
Amigos del Museo del Prado

MENA, Manuela B. and ROMERO, Yolanda, et. al
pp. 52-54
2021
Banco de España

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 93, cat. 203
1970
Office du livre

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
pp. 36-37
2014
Museum of Fine Arts Boston Publications

ENLACES EXTERNOS