FIELD MARSHALL FÉLIX COLÓN DE LARREÁTEGUI (EL MARISCAL DE CAMPO FÉLIX COLÓN DE LARREÁTEGUI)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

DATOS GENERALES

CRONOLOGÍA	1794
UBICACIÓN	Indianapolis Museum of Art, Indianapolis, United States
DIMENSIONES	110 x 84 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Indianapolis Museum of Art
FICHA: REALIZACIÓN/REVISIÓN	01 Feb 2010 / 15 Jun 2023
INVENTARIO	273 (75.454)

HISTORIA

With the marriage of Bernarda Colón, the sitter's daughter, to the Count of Atarés, this work came into the possession of the Count of Robres, in Zaragoza. It was later the property of the

Baron of Sangarren, Zaragoza; Ricardo Traumann, Madrid; José de Santa María, Paris; the Sedelmeyer Gallery, Paris; the Wildenstein Gallery, New York; and J.K. Lilley, of Indianapolis. Afterwards, it was inherited by the heirs of Lilley and, donated by the Krannert Charitable Trust, came to form part of the collection of the Indianapolis Museum of Art in 1975.

ANÁLISIS ARTÍSTICO

Félix Colón de Larreátegui belonged to a Basque noble family and was a descendent of Christopher Columbus. He was Field Marshall and member of the Supreme War Tribunal in 1815. In 1794 he entered the Order of Santiago, and he may have commissioned Goya to paint this portrait to commemorate his admission into this military order. He wrote a major work entitled *Military Courts of Spain and its Indies* (*Juzgados Militares de España y sus Indias*), which ran to seven volumes, all of which are represented here in this painting.

On this occasion, Goya depicts his subject seated, capturing the instant in which the figure has interrupted his writing in order to pose for the artist. In his right hand he holds a quill, whilst his left hand rests on top of his leg. He is wearing a blue dress coat with silver braiding and the insignias of the Order of Santiago. The figure sits before the typical dark, neutral background that Goya tended to use in his portraits in order to give more prominence to the sitter.

His face is exceptionally built, angular, with large, fine features, his lips slightly parted, and his intelligent gaze appears to penetrate straight out of the painting to meet that of the viewer. According to J. Baticle, this is one of Goya's most psychologically penetrating likenesses.

EXPOSICIONES

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. 43

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 83

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p.241, cat. LXXIII
1887
Tipografía de Manuel G. Hernández, Impresor de la Real Casa

GUDIOL RICART, José
vol. I, p. 288, cat. 331
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Goya. 250 Aniversario
LUNA, Juan J. (Comisario)
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L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
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GASSIER, Pierre y WILSON, Juliet
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La década de los Caprichos. Retratos 1792-1804
GLENDINNING, Nigel (Comisario)
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1992
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Museo del Prado

ENLACES EXTERNOS