FERDINAND VII (FERNANDO VII)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

DATOS GENERALES

CRONOLOGÍA	Ca. 1810
UBICACIÓN	Palace of Navarre, Pamplona, Spain
DIMENSIONES	103 x 82 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Diputación Foral de Navarra
FICHA: REALIZACIÓN/REVISIÓN	14 Apr 2010 / 16 Jun 2023

INSCRIPCIONES

FERNANDO III DE NAVARRA / VII DE CASTILLA ("FERDINAND III OF NAVARRE AND VII OF CASTILE", at the bottom).

HISTORIA

This work was made following Ferdinand VII's return to Spain from France, where he had been imprisoned once Joseph Bonaparte was named King of Spain. On 20 June 1814, the Regional Government of Navarre commissioned Goya to paint this portrait. The artist completed the task in just twelve days, and received two thousand reales as payment. This

may be the first portrait that Goya made of the monarch after his return to Spain.

ANÁLISIS ARTÍSTICO

Ferdinand VII (San Lorenzo de El Escorial, 1784-Madrid, 1833) was proclaimed King of Spain in 1808, although soon afterwards he was forced into exile by the Napoleonic invasion. After the expulsion of Joseph Bonaparte, he reined once again, from 1814 up until his death. His reign was characterised by a return to absolutism and the persecution of liberals and afrancesados, or supporters of the French.

To execute this painting, Goya made use of the life studies that he had made for the portrait of *Ferdinand VII on horseback*, painted in 1808.

This half-length portrait depicts the monarch seated in front of a neutral background, accompanied by the symbols of his power: the royal crown, the baton adorned with castles and lions, and the robes of state, lined with ermine fur and held in place by a single button, over the top of which the necklace of the Order of the Golden Fleece hangs, with the blue and white sash of the Order of Charles III visible underneath.

The king has his head turned to the right, and the somewhat lost look upon his face gives him an absent, distracted appearance. According to some scholars of Goya's work, the artist was no great admirer of this monarch, for which reason he tended to represent him as an unpleasant, arrogant character.

CONSERVACIÓN

This portrait has undergone several interventions, resulting in damage to the quality of the painting. It was relined, the background painted black, and the inscription that we see today at the bottom of the canvas was added.

EXPOSICIONES

Goya
Ministry of Foreing Affairs Burdeos 1951
organized by the Bordeaux City Hall, consultant editor Gilberte Martin-Méry. From May 16th to June 30th 1951
cat. 39

Goya
La Lonja, Torreón Fortea y Museo Pablo Gargallo Zaragoza 1992
consultant editor Julián Gállego
cat. 46

España 1808-1814. De súbditos a ciudadanos
Museo de Santa Cruz Toledo 2008
consultant editor Juan Sisinio Pérez Garzón.From December 16th 2008 to June 14th 2009

Goya et la modernité
Pinacothèque de Paris Paris 2013
from October 11st 2013 to March 16th 2014
cat. 223

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
p. 192, cat. 479
1928-1950

El Goya de la Diputación de Navarra
Príncipe de Viana
CASTRO ÁLAVA, José Ramón
año núm. 3, pp. 37-39
6
1942

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 297, cat. 1536
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 361, cat. 629
t. I
1970
Polígrafa

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. IV, p. 35
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya
GÁLLEGO, Julián
1992
Electa

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
pp. 288-289

. .
2013
Pinacoteca de París

ENLACES EXTERNOS