GASPAR MELCHOR DE JOVELLANOS

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	1798
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	205 x 133 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	04 Feb 2010 / 15 Jun 2023
INVENTARIO	242 (P03236)

INSCRIPCIONES

Jovellanos / por / Goya ("Jovellanos by Goya", on the paper that the sitter is holding in his hand).

HISTORIA

Jovellanos left this painting to Arias Saavedra in his will. Its next known owner was the antique dealer Mariano Santamaría (Madrid). By 1928 it was in the collection of the Duchess of Torres, in Madrid. At the time of the Paris exhibition of 1961-1962, the owner was the Viscountess of Irueste. The Ministry of Education purchased it in 1974 for the Prado Museum, and it was first mentioned in the museum's catalogue

in the 1985 edition.

ANÁLISIS ARTÍSTICO

Gaspar Melchor de Jovellanos (1744-1811) was a prominent lawyer and one of the most important intellectuals in enlightened Spain, as well as a great lover of the arts and sciences. Appointed Madrid Court Judge in 1778, two years later he was elected academician of the San Fernando Academy of Fine Arts, Madrid. In 1798 he was named Minister of Grace and Justice of a short-lived reformist and progressive cabinet. He wrote a number of essays on economics, politics, agriculture, philosophy and customs, the objective of which was a transformation of the country.

The subject is depicted seated in a chair, one elbow resting on a desk that is covered with papers and books, absorbed in his thoughts and with a certain melancholy air about him. His face transmits perfectly his serene, intelligent and thoughtful personality. His pose is both elegant and relaxed, and his clothes, very sober and utterly devoid of any decoration, consist of a grey dress coat, dark trousers, white stockings and black shoes with silver buckles.

In the background, on the left-hand side, is a drawn-back green curtain with gold trimming. On the right there stands a statue of Minerva, goddess of wisdom, the arts and the sciences, who appears to be extending out to the sitter her right hand in a protective gesture, whilst her left hand rests on a shield bearing the arms of the Royal Asturian Institute of Navigation and Mineralogy, a body founded at the initiative of Jovellanos.

The portrait was made shortly after Jovellanos was named Minister of Grace and Justice, at the highpoint of his career.

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. 39

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. 21

cat. 51

El arte de Goya
Museo de Arte Occidental de Tokio Tokyo 1971
from 16th 1971 to January 23th 1972. Exhibited also at the Kyoto Municipal Museum of Art, January 29th to March 15th 1972.
cat. 30

Goya in the Prado
The National Gallery of Art Washington 1976
from May 6th to 31st 1976
cat. 4

Goya
Palacio de Pedralbes Barcelona 1977
from April 12th to June 30th 1977
cat. 26

De El Greco a Goya
Palacio de Bellas Artes Mexico D.F. 1978
November-December 1978
cat. 38

Goya y el espíritu de la Ilustración
Museo Nacional del Prado Madrid 1988
from October 6th to December 18th 1988. Exhibited also at Museum of Fine Arts, Boston, January 18th to March 26th 1989; The Metropolitan Museum of Art, Nueva York, May 9th to July 16th 1989, Madrid curator Manuela B. Mena Marqués, scientific directors Alfonso E. Pérez Sánchez and Eleanor A. Sayre
cat. 30

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. 32.

Realidad e imagen. Goya 1746 – 1828
Museo de Zaragoza Zaragoza 1996
consultant editor Federico Torralba Soriano. From October 3th to

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 96

Goya y el Mundo Moderno
Museo de Zaragoza Zaragoza 2008
organized by the Fundación Goya en Aragón at the Museo de Zaragoza, consultant editors Valeriano Bozal

December 1st 1996
cat. 36

and Concepción Lomba Serrano. From December 18th 2008 to March 22nd 2009
cat. 3

Goya en tiempos de guerra
Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
cat. 14

Goya luces y sombras
CaixaForum Barcelona 2012
consultant editors José Manuel Matilla and Manuela B. Marqués. From March 16th to June 24th 2012
cat.43

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 9

Goya: The Portraits
London 2015
cat. 26

Goya
Basle 2021
p. 126

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p. 90, cat. 372
1928-1950

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 189, cat. 675
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 300, cat. 376
t. I
1970
Polígrafa

Goya
SALAS, Xavier de
p. 185, cat. 284
1974
Carroggio S.A. de Ediciones

Goya. 250 Aniversario
LUNA, Juan J. (Comisario)
pp. 185 (il), 386 (det.), 374 y 375, cat
1996
Museo del Prado

Realidad e imagen. Goya 1746 – 1828
TORRALBA SORIANO, Federico (comisario)
pp. 118 y 119 (il.), cat. 36
1996
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Goya en tiempos de guerra
MENA MARQUÉS, Manuela B.
pp. 156 y 157 (il.), cat. 14
2008
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LOMBA, Concepción y BOZAL, Valeriano (comisarios)
p. 96, (il.), cat. 3
2008
Fundación Goya en Aragón y Lunwerg

Goya en Madrid. Cartones para tapices 1775-1794
MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)
p. 234-235
2014
Museo Nacional del Prado

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
pp. 38-39
2014
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BRAY, Xavier
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ENLACES EXTERNOS

www.museodelprado.es