LEANDRO FERNÁNDEZ DE MORATÍN

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

DATOS GENERALES

CRONOLOGÍA	1799
UBICACIÓN	Royal Academy of Fine Arts of San Fernando. Madrid, Madrid, Spain
DIMENSIONES	73 x 56 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Royal Academy of Fine Arts of San Fernando
FICHA: REALIZACIÓN/REVISIÓN	25 Feb 2010 / 16 Jun 2023
INVENTARIO	270 (671)

HISTORIA

The note that Moratín wrote in his diary for the 16th July 1799 ("To Goya's house: portrait") referred to one of the sessions in which he posed for this painting.

It came from the collection of Doña Francisca Muñoz Ortez, to whom the sitter gave it as a gift in 1817. It was bequeathed to the Royal Academy of Fine Arts of San Fernando in 1827.

ANÁLISIS ARTÍSTICO

Leandro Fernández de Moratín (Madrid, 1760-Paris, 1828) was the most important Spanish dramatist of the 19th century. His father, Nicolás Fernandez de Moratín, was also a dramatist and a poet. Chosen as Cabarrús's secretary, he travelled to several different European countries, and especially to France, a country which he came to know well and, like many of his *ilustrado* friends, became a Francophile. In France they saw a model to imitate in order to solve the problems of poverty and cultural backwardness that Spain was suffering. For his support of the French he was eventually sent into exile to France, where he died. He wrote poetry, odes, sonnets and romances, but he was best known as a playwright, writing famous plays such as the comedy *The Maidens' Consent (El sí de las niñas)*. There exist numerous accounts of his friendship with Goya.

Here, he is shown in front of a dark background, a characteristic trait of so many of Goya's portraits. The scene is lit by a powerful source of light which falls directly on his forehead and cheekbones, revealing to us an alert, intelligent and somewhat reserved character. He is wearing a dark brown jacket, which adds even more chiaroscuro contrast to the composition.

Goya later painted another *portrait of Moratín* when both men were living in exile in Bordeaux.

EXPOSICIONES

Goya nelle collezioni private di Spagne
Villa Favorita Lugano 1986
consultant editor Marta Medina. From June 15th to October 15th 1986
cat. 29

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. 50

Realidad e imagen. Goya 1746 – 1828
Museo de Zaragoza Zaragoza 1996
consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols
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p.108, cat. 390
1928-1950

GUDIOL RICART, José
vol. I, p. 307, cat. 411
t. I
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Polígrafa

The younger Moratin and goya: on Duendees and Brujas
Hispanic Review
HELMAN, Edith
p. 103-122
XXVII
1959

La década de los Caprichos. Retratos 1792-1804
GLENDINNING, Nigel (Comisario)
p. 149, cat. 50
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Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 189, cat. 685
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Realidad e imagen. Goya 1746 – 1828
TORRALBA SORIANO, Federico (comisario)
p. 130
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ENLACES EXTERNOS