# VICENTE MARÍA DE LA VERA DE ARAGÓN Y LADRÓN DE GUEVARA, MARQUIS OF SOFRAGA AND DUKE OF LA ROCA (VICENTE MARÍA DE LA VERA DE ARAGÓN Y LADRÓN DE GUEVARA, MARQUÉS DE SOFRAGA Y DUQUE DE LA ROCA)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS




**DATOS GENERALES**

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|---|---|
| CRONOLOGÍA | Ca. 1795 |
| UBICACIÓN | San Diego Museum of Art, San Diego, United States |
| DIMENSIONES | 108 x 82 cm |
| TÉCNICA Y SOPORTE | Oil on canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | San Diego Museum of Art |
| FICHA: REALIZACIÓN/REVISIÓN | 01 Feb 2010 / 15 Jun 2023 |

INVENTARIO

152 (38.244)

HISTORIA

This portrait may have been commissioned to commemorate the sitter's election as Director of the Royal Academy of History.

It belonged to the sitter's family until 1938. It was acquired by Anne R. Putnam and Amy Putnam, who donated it to the museum where it is on show today.

ANÁLISIS ARTÍSTICO

Vicente María de la Vera y Ladrón de Guevara, Duke of La Roca and Marquis of Sofraga (1729-1813), was Captain General of the army and State Councillor, as well as academician of honour and merit of the Royal Academy of Fine Arts of San Fernando.

In 1794, Charles IV awarded him the honour of the Order of the Golden Fleece.

The nobleman appears here seated in a green chair embellished in gold, with his right hand resting on a table where we see a number of books open, symbols of his status as an ilustrado. He is dressed in the white suit of Captain General, on top of which the insignia and sash of the Order of Charles III stand out, along with the cross and scallop shell of the Order of Santiago, of which he was Knight Commander. Hanging from his neck is the badge of the Order of the Golden Fleece.

Painting the white suit allowed Goya to play with the colours in the details, such as the red of the sleeves, collar and sash, which stand out very prominently. The artist depicts the sitter as a man who is sure of himself, of strong character and pride and with a tired look in his eyes.

Gudiol points out that the line work in this portrait is as minimal as it is in almost all of Goya's work, although here the outlines are slightly more precise than in other works of similar characteristics and from the same period.

EXPOSICIONES

**New York's World Fair. Masterpieces of Art**
New York 1940
*cat. 130*

**The art of Goya. Paintings, drawings and prints**
The Art Institute of Chicago Chicago 1941
from January 30th to March 2nd 1941
*cat. 49*

**Spanish Paintings**
Toledo Museum of Art Toledo (Ohio) 1941
*cat. 88*

**Goya**
Koninklijk Kabinet van Schilderijen Mauritshuis The Hauge 1970
organized by Ministerio de Estado y Asuntos Culturales and Réunion des Musées Nationaux, July 4th to September 13th 1970. Exhibited also at the Musée de l'Orangerie des Tuileries, Paris, October 25th to December 7th 1970, consultant editors Jeannine Baticle and A. B. de Vries
*cat. 16*

**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. 42*

**Goya. 250 Aniversario**
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
*cat. 87*

**Goya et la modernité**
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
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**Goya: Order and disorder**
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**ENLACES EXTERNOS**