FERDINAND VII (FERNANDO VII)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	1814
UBICACIÓN	MAS, Museum of Modern and Contemporary Art of de Santander and Cantabria, Santander, Spain
DIMENSIONES	225 x 124 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	MAS, Museum of Modern and Contemporary Art of Santander and Cantabria
FICHA: REALIZACIÓN/REVISIÓN	14 Apr 2010 / 16 Jun 2023

HISTORIA

Following Ferdinand VII's period of captivity in Valençay (France), the Municipal Council of Santander decided to commission Goya to paint a portrait of the monarch, to be hung in the town hall.

The council gave the following specifications for the portrait: *"The painting must be seven feet tall and of proportional width. The portrait must be full-length and frontal; in the dress of Colonel of the Guard and with the royal insignia. He should have one hand resting on the pedestal of a statue of Spain, crowned with*

a laurel wreath, and on this pedestal must be the sceptre, the crown and the robe: at its base, a lion with broken chains in its claws. The work on the head must be very carefully done and a close likeness is desired". The artist was also requested to complete the work as quickly as possible, to which Goya responded that he would need at least fifteen days, charging for the job 8,000 reales, which would have been paid once work had finished. He signed a receipt for this very amount on 1 December 1814.

Until the death of the king, this painting remained on display in the meeting room of Santander city hall. It was later forgotten for a time until it entered the collection of the municipal fine art museum.

ANÁLISIS ARTÍSTICO

This portrait depicts Ferdinand VII wearing several medals and honours, including the blue and white sash of the Order of Charles III, and the large insignia of the Order of the Golden Fleece that hangs around his neck.In the background we see a statue on top of a pedestal.

This is the allegory of Spain, wearing a laurel wreath and baring her breasts. When the painting was made, she would have been crowing the king with her right hand. According to Salvador Carretero, she symbolizes the constitutional mother of the Spanish people. However, in view of the events occurring in Spain following the arrival of the monarch (the abolition of the Constitution of 1812, the restoration of the Inquisition, etc.) and which resulted in the crushing of the liberal regime, Goya made some changes to this portrait, including the removal of Ferdinand VII's laurel wreath. The figure of the lion at the king's feet would have symbolized the liberation of the Spanish people with the expulsion of the French troops.

The king is resting his left arm on the ermine-lined robes of state, on top of which sit the crown and the baton, the symbols of his royal power.The vividness of the colours, especially the red of the king's waistcoat and the ermine robe, are particularly striking and lend the painting a luminous feeling. As in so many of Goya's portraits, the brushstrokes are thickly applied.

For further biographical information, see *Ferdinand VII*.

CONSERVACIÓN

The painting was restored in 1947.

EXPOSICIONES

Goya
Festival Internacional de Granada, Palacio de Carlos V Granada 1955
consultant editor Enrique Lafuente Ferrari
cat. 114

cat. 71

De Tiépolo à Goya
Galerie des Beaux-Arts Burdeos 1956
consultant editor Gilberte Martin-Méry. From May 7th to July 31st 1956
cat. 123

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 107

Francisco de Goya. IV Centenario de la capitalidad
organized by Ayuntamiento de Madrid and Dirección General de Bellas Artes at the Casón del Buen Retiro Madrid 1961
consultant editor Valentín de Sambricio
cat. X

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. 45

De Greco á Picasso. Cinq

Goya y el espíritu de la

Goya

siècles d'art espagnol
Musée du Petit Palais París 1987
from October 10th 1987 to January 3th 1988
cat. 109

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. 118

La Lonja, Torreón Fortea y Museo Pablo Gargallo Zaragoza 1992
consultant editor Julián Gállego
cat. 45

Realidad e imagen. Goya 1746 – 1828
Museo de Zaragoza Zaragoza 1996
consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996
cat. 60

BIBLIOGRAFÍA

Un retrato de Fernando VII por Goya
Boletín de la Biblioteca Menendez y Pelayo
ORTIZ DE LA TORRE, E.
pp. 23 -60
I
1919

GUDIOL RICART, José
vol. I, p. 361, cat. 630
t. I
1970
Polígrafa

Goya
GÁLLEGO, Julián
pp. 122 y 123 (il.), cat. 45
1992
Electa

Francisco de Goya, IV Centenario de la Capitalidad
SAMBRICIO, Valentín de (comisario)
pp. 27 y 28, cat. X
1961
Excmo. Ayuntamiento de Madrid y Dirección General de Bellas Artes

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

Realidad e imagen. Goya 1746 – 1828
TORRALBA SORIANO, Federico (comisario)
pp. 170 y 171, cat. 60
1996
Gobierno de Aragón y Electa España

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

Goya y el espíritu de la Ilustración
PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor A. (directores) and MENA, Manuela B. (comisaria)
pp. 366, 367 (il.) y 368, cat. 118
1988
Museo del Prado

El Fernando VII de Francisco de Goya del Museo de Bellas Artes de Santander
Trasdós
CARRETERO REBÉS, Salvador
pp. 152-169
nº10
2008
Museo de Arte Moderno y Contemporáneo de Santander y Cantabria /MAS

ENLACES EXTERNOS