

JOSÉ DE VARGAS PONCE

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	1805
UBICACIÓN	The Royal Academy of History, Madrid, Spain
DIMENSIONES	104 x 82 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Royal Academy of History
FICHA: REALIZACIÓN/REVISIÓN	21 Mar 2010 / 16 Jun 2023
INVENTARIO	174 (74)

INSCRIPCIONES

D. Josef de Vargas. Por Franco. de Goya año de 1805.

Don Josef de Vargas y Ponce, Teniente de / Navio de la Real Armada. Director / de la Real Academia de la Historia / Electo en XXX de noviembre de MDCCCIV ("Don Josef de Vargas. By Franco de Goya, 1805. Don Josef de Vargas y Ponce, Lieutenant of the Royal Navy. Director of the Royal Academy of History. Elected 30 November 1804", lower part of canvas).

HISTORIA

The Royal Academy of History commissioned Goya to paint this portrait on 10 May 1805, and the artist was paid for his work in 1806. Since then it was always belonged to this same institution.

ANÁLISIS ARTÍSTICO

José de Vargas Ponce (Cádiz, 1760-Madrid, 1821) was painted by Goya after being named director of the Royal Academy of History. He wrote plays and satirical poetry. He enlisted in the navy in 1782, was a midshipman, and reached the rank of captain. He was also liberal minister for Madrid from 1813 to 1820.

José de Vargas wrote to *Ceán Bermúdez*, also painted by Goya, to act as mediator between himself and the artist: "I want Goya to do it, who has been approached about the matter and who has given his consent. But I also want you to send him a brief note, telling him who I am and our mutual relationships, so that, seeing as this is something that the academy demands, it will not be a hasty mess, but rather the way he can do it when he really wants to".

The subject is shown sitting in front of a neutral background, wearing naval gala uniform, with his right hand concealed inside his waistcoat and his left hand hidden behind his back. This is a simple portrait in which, despite the important position held by the sitter, Goya paints him, according to Manuela Mena, as an informal and warm, yet self-confident, person.

The jacket, with its gold borders and buttons, heightens the luminosity of the portrait and the elegance of its subject.

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. 20

Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996

consultant editor Juan J. Luna. From March 29th to June 2nd 1996

cat. 124

Pinturas de Goya

Museo Nacional del Prado Madrid 1928

consultant editor Fernando Álvarez de Sotomayor. From April to May 1928

cat. 22

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. 38

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. XXIX

BIBLIOGRAFÍA

Los cuadros de Goya en la Real Academia de la Historia

Boletín de la Real Academia de la Historia
Conmemorativo del Bicentenario del Nacimiento de Francisco de Goya
SÁNCHEZ CANTÓN, Francisco Javier
pp. 7-27
1946

Goya. 250 Aniversario

LUNA, Juan J. (Comisario)
pp. 218 (il.), 395 y 396, cat. 124
1996
Museo del Prado

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p. 199, cat. 827
1970
Office du livre

Goya en tiempos de guerra

MENA MARQUÉS, Manuela B.
pp. 208 y 209 (il.), cat. 38
2008
Museo Nacional del Prado

GUDIOL RICART, José
vol. I, p. 327, cat. 494
t. I
1970
Polígrafa

