# VICENTE JOAQUÍN OSORIO DE MOSCOSO, COUNT OF ALTAMIRA (VICENTE JOAQUÍN OSORIO DE MOSCOSO, CONDE DE ALTAMIRA)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

SERIE: PORTRAITS FOR THE BANK OF SAN CARLOS (PAINTING, 1785 - 1788)(3/6)



**DATOS GENERALES**

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|---|---|
| CRONOLOGÍA | 1786 - 1787 |
| UBICACIÓN | Bank of Spain, Madrid, Spain |
| DIMENSIONES | 177 x 108 cm |
| TÉCNICA Y SOPORTE | Oil on canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Undisputed work |
| TITULAR | Banco de España |
| FICHA: REALIZACIÓN/REVISIÓN | 26 Jan 2010 / 17 Aug 2026 |
| INVENTARIO | 2126 P_542 |

**HISTORIA**

See *Don José de Toro*.

This portrait was paid for along with two others, according to the Banco de España receipt dated 30 January 1787: *"To the Painter Goya for the portraits of the King, the Count of Altamira and the Marquis of Tolosa ... 10,000 reales de vellón."*

**ANÁLISIS ARTÍSTICO**

Vicente Joaquín Osorio de Moscoso y Guzman was born in 1756. Member of a noble Galician family, he was one of the richest people of his time. He was one of the first directors of the Banco de San Carlos and a member of the San Fernando Royal Academy of Fine Arts; he also held the title of Marquis of Astorga and Deputy Mayor of Castile and the City of Madrid. The Count owned an important collection of artwork second only to the royal collection itself.

He is pictured sitting on a chair upholstered in yellow fabric which matches the tablecloth. The table appears to be unusually tall: in fact, according to accounts from the period, the Count was extremely short. He is dressed in a red waistcoat with gold embroidery, a black frock coat, wig, white stockings and black shoes with large buckles.

On the table there is a writing set depicted in minute detail. The sitter's serious, luminous face stands out against the neutral background.

The Count must have been quite satisfied with this canvas, as he later commissioned Goya to paint portraits of his family: those of his wife*María Ignacia Álvarez de Toledo holding their daughter Maria Antonia in her arms* and of his two sons *Vicente Osorio* and Manuel Osorio.

**EXPOSICIONES**

**Pinturas de Goya**
Museo Nacional del Prado Madrid 1928
consultant editor Fernando Álvarez de Sotomayor. From April to May 1928
*cat. 24*

**Goya**
Festival Internacional de Granada, Palacio de Carlos V Granada 1955
consultant editor Enrique Lafuente Ferrari
*cat. 95*

**The Century of Rococo**
Europe Council Munich 1958
*cat. 73*

**Stora Spanska Mästare**
Nationalmuseum Stockholm 1959
*cat. 11*

**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. 24*

**Goya and his times**
The Royal Academy of Arts London 1963
cat. 66
*cat. 63*

**Goya y la Constitución de 1812**
Museo Municipal de Madrid Madrid 1982
organized by Madrid Town Hall, consultant editor José Manuel Pita Andrade. From December 1982 to January 1983
*cat. 11*

**Goya en las colecciones madrileñas**
Museo Nacional del Prado Madrid 1983
consultant editor Enrique Lafuente Ferrari. From April 19th to June 20th 1983
*cat. 7*

**Goya: caprichos, desastres, tauromaquia, disparates**
Europalia 85, Museum voor Schone Kunsten Gant 1985
from December 18th 1985 to January 26th 1986
*cat. 7*

**Goya. 250 Aniversario**
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
*cat. 69*

**Goya: The Portraits**
London 2015
*cat. 12*

Madrid 2021

**Goya**
Basle 2021
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**La tiranía de Cronos**
Madrid

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**Vie et œuvre de Francisco de**

GUDIOL RICART, José

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1928-1950

**Vie et ouvre de Francisco de Goya**
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Amigos del Museo del Prado

**Goya. 250 Aniversario**
LUNA, Juan J. (Comisario)
pp. 158 (il.) y 349, cat. 69
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Museo del Prado

BRAY, Xavier
pp.64-66
2015
National Gallery Company

MENA, Manuela B. and ROMERO, Yolanda, et. al
pp. 64-65
2021
Banco de España

**ENLACES EXTERNOS**