

# FERDINAND VII (FERNANDO VII)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



## DATOS GENERALES

CRONOLOGÍA

UBICACIÓN

DIMENSIONES

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

TITULAR

FICHA: REALIZACIÓN/REVISIÓN

1814

MAS, Museum of Modern and Contemporary Art of Santander and Cantabria, Santander, Spain

225 x 124 cm

Oil on canvas

Documented work

MAS, Museum of Modern and Contemporary Art of Santander and Cantabria

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 crowning 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

##### **De Tiépolo à Goya**

Galerie des Beaux-Arts Burdeos 1956

consultant editor Gilberte Martin-Méry. From May 7th to July 31st 1956  
cat. 123

##### **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**

Musée Jacquemart-André París 1961

consultant editor Jean-Gabriel Domergue. From December 1961 to February 1962  
cat. 71

##### **Goya and his times**

The Royal Academy of Arts London 1963

cat. 66  
cat. 107

##### **Goya**

Koninklijk Kabinet van Schilderijen Mauritshuis The Hague 1970

organized by Ministerio de Estado y Asuntos Culturales and Réunion des Musées Nationaux, July 4th to September 13th 1970.

### **De Greco á Picasso. Cinq siècles d'art espagnol**

Musée du Petit Palais Paris 1987

from October 10th 1987 to January 3th 1988

cat. 109

### **Goya y el espíritu de la 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

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

### **Goya**

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**

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#### **Francisco de Goya, IV Centenario de la Capitalidad**

SAMBRICIO, Valentín de (comisario)

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1961

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GASSIER, Pierre y WILSON, Juliet

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#### **Goya**

GÁLLEGO, Julián

pp. 122 y 123 (il.), cat. 45

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#### **Realidad e imagen. Goya 1746 – 1828**

TORRALBA SORIANO, Federico (comisario)

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#### **El Fernando VII de Francisco de Goya del Museo de Bellas Artes de Santander**

Trasdós

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#### **ENLACES EXTERNOS**