

# FRIAR MIGUEL FERNÁNDEZ FLORES (FRAY MIGUEL FERNÁNDEZ FLORES)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



## DATOS GENERALES

CRONOLOGÍA	1815
UBICACIÓN	Worcester Art Museum, Worcester, United States
DIMENSIONES	100 x 84 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Worcester Art Museum
FICHA: REALIZACIÓN/REVISIÓN	18 Apr 2010 / 16 Jun 2023
INVENTARIO	137 (1911.25)

## INSCRIPCIONES

*El Yllmõ Señor D.n Fr. Miguel Fernandez Obispo de Marcopolis, Administrador Apostolico de Quito. P.r Goya año 1815* ("The Most Illustrious Señor Don Friar Miguel Fernández, Bishop of Marcopolis, Apostolic Administrator of Quito. By Goya, 1815", at the bottom)

## HISTORIA

Goya was almost certainly commissioned to paint this portrait to commemorate the sitter being named Apostolic Administrator of Quito, as the inscription states. Given the connection to the Spanish colonies, *Ignacio Omulryan*, minister of the Council of Indies, whom Goya had also painted, may have acted as mediator between the subject and the artist.

The work remained in the possession of the sitter, in Seville. It later entered the collection of the painter Vivaldi, also in Seville, and then went to that of Enrique Salazar, again in Seville, and that of the Marquis of La Vega Inclán, in Madrid. It entered the Worcester Art Museum in 1911.

#### ANÁLISIS ARTÍSTICO

Friar Miguel Fernández Flores (Bujalance, Córdoba, 1764-Seville, 1822) was named auxiliary bishop of the prelature of Quito in 1814. In 1815, he was named bishop *in partibus* of Marcópolis and, immediately afterwards, Apostolic Administrator of Quito. In 1816 he was appointed Bishop of Quito, but despite his strong ties to the country, there is no evidence that he ever visited Ecuador. After his career as cleric, he became the domestic bishop of the king's council.

Here he is depicted with all the pomp and splendour that befits his position. Following the tradition of papal portraits, the portrait is half-length, showing him seated in an imposing seat of honour and dressed in his bishop's suit, sky blue with red lining and buttons, and white lace on the alb. Standing out on his right hand, which is resting in his lap, is a large gold ring, and around his neck hangs a large gold cross. He is facing forwards, his body forming a clear triangular shape, at the top of which is his head, standing out against a neutral background. His face, painted with a marked verism, looks out at the viewer with an attentive gaze, as if the Franciscan were drawing us in to the portrait's creative process.

#### EXPOSICIONES

##### **Goya**

Museo Nacional de Arte Mexico D.F. 2005

##### **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. 163

##### **Goya: Order and disorder**

Museum of Fine Arts Boston 2014  
cat. 151

#### BIBLIOGRAFÍA

##### **L'œuvre peint de Goya. 4 vols**

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vol. II, p. 163, cat. 450  
1928-1950

##### **Goya and his sitters**

DU GUÉ TRAPIER, Elizabeth  
pp. 40-41  
1964  
The Hispanic Society of America

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
pp. 297, 376, cat. 1548  
1970  
Office du livre

GUDIOL RICART, José

vol I, p. 364, cat. 642

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##### **L'opera pittorica completa di Goya**

ANGELIS, Rita de  
p. 129, cat. 583  
1974  
Rizzoli

##### **Francisco de Goya, 4 vols.**

CAMÓN AZNAR, José  
vol. IV, p. 43  
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##### **Goya en tiempos de guerra**

MENA MARQUÉS, Manuela B.  
p. 448, cat. 162 y p. 449 (il.)  
2008  
Museo Nacional del Prado

##### **Goya: Order & Disorder**

ILCHMAN, Frederick y STEPANEK, Stephanie  
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pp. 232- 239  
2014  
Museum of Fine Arts Boston Publications

