

# LEANDRO FERNÁNDEZ DE MORATÍN

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



## DATOS GENERALES

CRONOLOGÍA

UBICACIÓN

DIMENSIONES

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

TITULAR

FICHA: REALIZACIÓN/REVISIÓN

INVENTARIO

1799

Royal Academy of Fine Arts of San Fernando.  
Madrid, Madrid, Spain

73 x 56 cm

Oil on canvas

Documented work

Royal Academy of Fine Arts of San Fernando

25 Feb 2010 / 16 Jun 2023

270 (671)

## HISTORIA

The note that Moratín wrote in his diary for the 16th July 1799 ("To Goya's house: portrait") referred to one of the sessions in which he posed for this painting.

It came from the collection of Doña Francisca Muñoz Ortez, to whom the sitter gave it as a gift in 1817. It was bequeathed to the Royal Academy of Fine Arts of San Fernando in 1827.

## ANÁLISIS ARTÍSTICO

Leandro Fernández de Moratín (Madrid, 1760–Paris, 1828) was the most important Spanish dramatist of the 19th century. His father, Nicolás Fernández de Moratín, was also a dramatist and a poet. Chosen as Cabarrús's secretary, he travelled to several different European countries, and especially to France, a country which he came to know well and, like many of his *ilustrado* friends, became a Francophile. In France they saw a model to imitate in order to solve the problems of poverty and cultural backwardness that Spain was suffering. For his support of the French he was eventually sent into exile to France, where he died. He wrote poetry, odes, sonnets and romances, but he was best known as a playwright, writing famous plays such as the comedy *The Maidens' Consent* (*El sí de las niñas*). There exist numerous accounts of his friendship with Goya.

Here, he is shown in front of a dark background, a characteristic trait of so many of Goya's portraits. The scene is lit by a powerful source of light which falls directly on his forehead and cheekbones, revealing to us an alert, intelligent and somewhat reserved character. He is wearing a dark brown jacket, which adds even more chiaroscuro contrast to the composition.

Goya later painted another *portrait of Moratín* when both men were living in exile in Bordeaux.

## EXPOSICIONES

### **Goya nelle collezioni private di Spagne**

Villa Favorita Lugano 1986

consultant editor Marta Medina.  
From June 15th to October 15th  
1986

cat. 29

### **Goya. La década de Los Caprichos**

Madrid 1992

organized by Real Academia de Bellas Artes de San Fernando  
sponsored by Fundación Central Hispano, Madrid, consultant editor Nigel Glendinnig. From October 26th 1992 to January 10th 1993

cat. 50

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

Museo de Zaragoza Zaragoza 1996

consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996

## BIBLIOGRAFÍA

### **L'œuvre peint de Goya. 4 vols**

DESPARMET FITZ - GERALD, Xavier

p.108, cat. 390  
1928-1950

GUDIOL RICART, José

vol. I, p. 307, cat. 411

t. I

1970

Polígrafa

### **The younger Moratin and goya: on Duendees and Brujas**

Hispanic Review

HELMAN, Edith

p. 103-122

XXVII

1959

### **La década de los Caprichos. Retratos 1792-1804**

GLENDINNIG, Nigel (Comisario)

p. 149, cat. 50

1992

Real Academia de Bellas Artes de San Fernando

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

GASSIER, Pierre y WILSON, Juliet

p. 189, cat. 685

1970

Office du livre

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

TORRALBA SORIANO, Federico (comisario)

p. 130

1996

Gobierno de Aragón y Electa España

## ENLACES EXTERNOS