

# LEANDRO FERNÁNDEZ DE MORATÍN

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



## DATOS GENERALES

CRONOLOGÍA	1824
UBICACIÓN	Museum of Fine Arts of Bilbao, Bilbao, Spain
DIMENSIONES	60 x 49.5 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Bilbao Museum of Fine Arts
FICHA: REALIZACIÓN/REVISIÓN	30 Mar 2010 / 16 Jun 2023
INVENTARIO	117 (69/111)

## INSCRIPCIONES

Goya (written backwards, on the papers on top of the desk).

## HISTORIA

Goya painted this portrait in Bordeaux. We are able to deduce the chronology thanks to a letter dated 10 September 1824, sent by Moratín to his close friend, the clergyman and writer Juan Antonio Melón, in which he jokes about the close resemblance, and that the artist wished to "make copies" of him.

The portrait belonged to the collection of Manuel Silvela.

#### ANÁLISIS ARTÍSTICO

Leandro Nicolás Fernández de Moratín (see biographical information in *Moratín*) is painted here by his good friend Goya for the second time, when they were both in exile from Spain. Thanks to the letters that the playwright sent to Melón, we know a lot about the last years of Goya's life, spent in Bordeaux.

In this second portrait, we see Moratín depicted frankly, as a man of advancing years, without idealization. His features are no longer as strong as they are in the portrait of the Academy of San Fernando; in fact it would be hard to recognize him as the same man if his friendly face did not give him away. This is no longer a portrait of a young successful writer, but rather that of a friend known for many years, in which sentiment predominates. Moratín has now reached both physical and intellectual maturity, as his knowing look reveals.

In the informal dressing gown that the poet is shown wearing, Goya employed dark tones. His neck is also without a tie, instead being simply framed by the intense white of his shirt collar. That bright white and the pink of his face contrast with the work's background, painted in an unusual bluish green colour. Moratín is shown writing on some pieces of paper, which Goya has taken advantage of to insert his signature. The portrait has a very special expressiveness, reminiscent of modern art, provoked by the marked contours of the figure and the flat application of the background colour, without any perspective.

#### EXPOSICIONES

##### **Goya (1746 – 1828)**

Galleria Internazionale d'Arte Moderna di Ca'Pesaro Venecia 1989

consultant editor Antonio Fortún Paesa. From May 7th to July 4th 1989  
cat. 52

##### **Francisco de Goya: Maleri, Tegning, Grafikk**

Nasjonalgalleriet Oslo 1996

from 10th to April 14th 1996  
cat. 30

##### **Goya y el Mundo Moderno**

Museo de Zaragoza Zaragoza 2008

organized by the Fundación Goya en Aragón at the Museo de Zaragoza, consultant editors Valeriano Bozal and Concepción Lomba Serrano. From December 18th 2008 to March 22nd 2009  
cat. 9

##### **Goya: The Portraits**

London 2015

cat. 68

##### **Goya**

La Lonja, Torreón Fortea y Museo Pablo Gargallo Zaragoza 1992

consultant editor Julián Gállego  
cat. 55

##### **Goya y Moratín [En Burdeos, 1824 – 1828]**

Museo de Bellas Artes de Bilbao Bilbao 1998

consultant editor Françoise García  
cat. 1

##### **Goya e il Mondo Moderno**

Palazzo Reale Milan 2010

organized by SEACEX, Palazzo Reale and Fundación Goya en Aragón, consultant editors Valeriano Bozal and Concepción Lomba Serrano. From March 17th to June 27th 2010  
cat. 10

##### **Goya**

Basle 2021

p. 351

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

Museo de Zaragoza Zaragoza 1996

consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996  
cat. 67

##### **Goya's last Works**

The Frick Art Collection New York 2006

consultant editors Jonathan Brown and Susan Grace Galassi. From February 22nd to May 14th 2006  
cat. 10

##### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014  
cat. 129

#### BIBLIOGRAFÍA

##### **Goya, pintor de retratos, t. I**

BERUETE Y MONET, Aureliano de  
pp. 86-88  
1916

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

DESPARMET FITZ - GERALD, Xavier  
vol. II, p. 232, cat. 523  
1928-1950

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

GASSIER, Pierre y WILSON, Juliet  
pp. 334, 356, 361, cat. 1661

Blass y Cía

GUDIOL RICART, José  
vol. I, p. 385, cat. 737  
t. I  
1970  
Polígrafa

**Francisco de Goya, 4 vols.**

CAMÓN AZNAR, José  
vol. IV, p. 199 y p. 209 (il.)  
1980-1982  
Caja de Ahorros de Zaragoza, Aragón y Rioja

**Goya's last works**

BROWN, Jonathan y GALASSI, Susan Grace  
p. 106, cat. 10 y p. 107 (il.)  
2006  
The Frick Collection and Yale University Press

**L'opera pittorica completa di Goya**

ANGELIS, Rita de  
p. 135, cat. 658  
1974  
Rizzoli

**Goya**

GÁLLEGO, Julián  
p. 142, cat. 55 y p. 143 (il.)  
1992  
Electa

BRAY, Xavier

pp. 200-201  
2015  
National Gallery Company

1970

Office du livre

**Diplomatario**

GOYA Y LUCIENTES, Francisco de  
p. 498, n° CLII  
1981  
Institución Fernando el Católico

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

TORRALBA SORIANO, Federico (comisario)  
p. 186, cat. 67 y p. 187 (il.)  
1996  
Gobierno de Aragón y Electa España

[www.museobilbao.com](http://www.museobilbao.com)

**ENLACES EXTERNOS**