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 Marcópolis, 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. In 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
DESPARMET FITZ - GERALD, Xavier
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
t. I
1970
Polígrafa

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
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

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 L. (comisarios)
pp. 232- 239
2014
Museum of Fine Arts Boston Publications

ENLACES EXTERNOS