

GASPAR MELCHOR DE JOVELLANOS

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	1798
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	205 x 133 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	04 Feb 2010 / 15 Jun 2023
INVENTARIO	242 (P03236)

INSCRIPCIONES

Jovellanos / por / Goya ("Jovellanos by Goya", on the paper that the sitter is holding in his hand).

HISTORIA

Jovellanos left this painting to Arias Saavedra in his will. Its next known owner was the antique dealer Mariano Santamaría (Madrid). By 1928 it was in the collection of the Duchess of Torres, in Madrid. At the time of the Paris exhibition of 1961-1962, the owner was the Viscountess of Irueste. The Ministry of Education purchased it in 1974 for the Prado Museum, and it was first

mentioned in the museum's catalogue in the 1985 edition.

ANÁLISIS ARTÍSTICO

Gaspar Melchor de Jovellanos (1744-1811) was a prominent lawyer and one of the most important intellectuals in enlightened Spain, as well as a great lover of the arts and sciences. Appointed Madrid Court Judge in 1778, two years later he was elected academician of the San Fernando Academy of Fine Arts, Madrid. In 1798 he was named Minister of Grace and Justice of a short-lived reformist and progressive cabinet. He wrote a number of essays on economics, politics, agriculture, philosophy and customs, the objective of which was a transformation of the country.

The subject is depicted seated in a chair, one elbow resting on a desk that is covered with papers and books, absorbed in his thoughts and with a certain melancholy air about him. His face transmits perfectly his serene, intelligent and thoughtful personality. His pose is both elegant and relaxed, and his clothes, very sober and utterly devoid of any decoration, consist of a grey dress coat, dark trousers, white stockings and black shoes with silver buckles.

In the background, on the left-hand side, is a drawn-back green curtain with gold trimming. On the right there stands a statue of Minerva, goddess of wisdom, the arts and the sciences, who appears to be extending out to the sitter her right hand in a protective gesture, whilst her left hand rests on a shield bearing the arms of the Royal Asturian Institute of Navigation and Mineralogy, a body founded at the initiative of Jovellanos.

The portrait was made shortly after Jovellanos was named Minister of Grace and Justice, at the highpoint of his career.

EXPOSICIONES

Goya 1900

Ministerio de Instrucción Pública and Bellas Artes Madrid 1900

consultant editors Aureliano de Beruete, Alejandro Ferrant, Marqués de Pidal and Ricardo Velázquez. May 1900

cat. 39

Goya

Ministry of Foreign Affairs Bordeaux 1951 organized by the Bordeaux City Hall, consultant editor Gilberte Martin-Méry. From May 16th to June 30th 1951

cat. 21

cat. 51

El arte de Goya

Museo de Arte Occidental de Tokio Tokyo 1971 from 16th 1971 to January 23th 1972. Exhibited also at the Kyoto Municipal Museum of Art, January 29th to March 15th 1972.

cat. 30

Goya in the Prado

The National Gallery of Art Washington 1976 from May 6th to 31st 1976

cat. 4

Goya

Palacio de Pedralbes Barcelona 1977 from April 12th to June 30th 1977

cat. 26

De El Greco a Goya

Palacio de Bellas Artes Mexico D.F. 1978 November-December 1978

cat. 38

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. 30

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. 32.

Realidad e imagen. Goya

Goya. 250 Aniversario

Goya y el Mundo Moderno
Museo de Zaragoza Zaragoza 2008

1746 - 1828

Museo de Zaragoza Zaragoza 1996
consultant editor Federico
Torralba Soriano. From October
3th to December 1st 1996
cat. 36

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. 14

Goya: The Portraits

London 2015
cat. 26

Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna.
From March 29th to June 2nd
1996
cat. 96

Goya luces y sombras

CaixaForum Barcelona 2012
consultant editors José Manuel
Matilla and Manuela B. Marqués.
From March 16th to June 24th
2012
cat.43

Goya

Basle 2021
p. 126

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. 3

Goya: Order and disorder

Museum of Fine Arts Boston 2014
cat. 9

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols

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p. 90, cat. 372
1928-1950

Goya

SALAS, Xavier de
p. 185, cat. 284
1974
Carroggio S.A. de Ediciones

Goya en tiempos de guerra

MENA MARQUÉS, Manuela B.
pp. 156 y 157 (il.), cat. 14
2008
Museo Nacional del Prado

Goya: Order & Disorder

ILCHMAN, Frederick y STEPANEK, Stephanie
L. (comisarios)
pp. 38-39
2014
Museum of Fine Arts Boston Publications

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p. 189, cat. 675
1970
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LUNA, Juan J. (Comisario)
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1996
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LOMBA, Concepción y BOZAL, Valeriano
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1996
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Goya en Madrid. Cartones para tapices 1775-1794

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Gudrun (comisarias)
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2014
Museo Nacional del Prado

www.museodelprado.es

ENLACES EXTERNOS