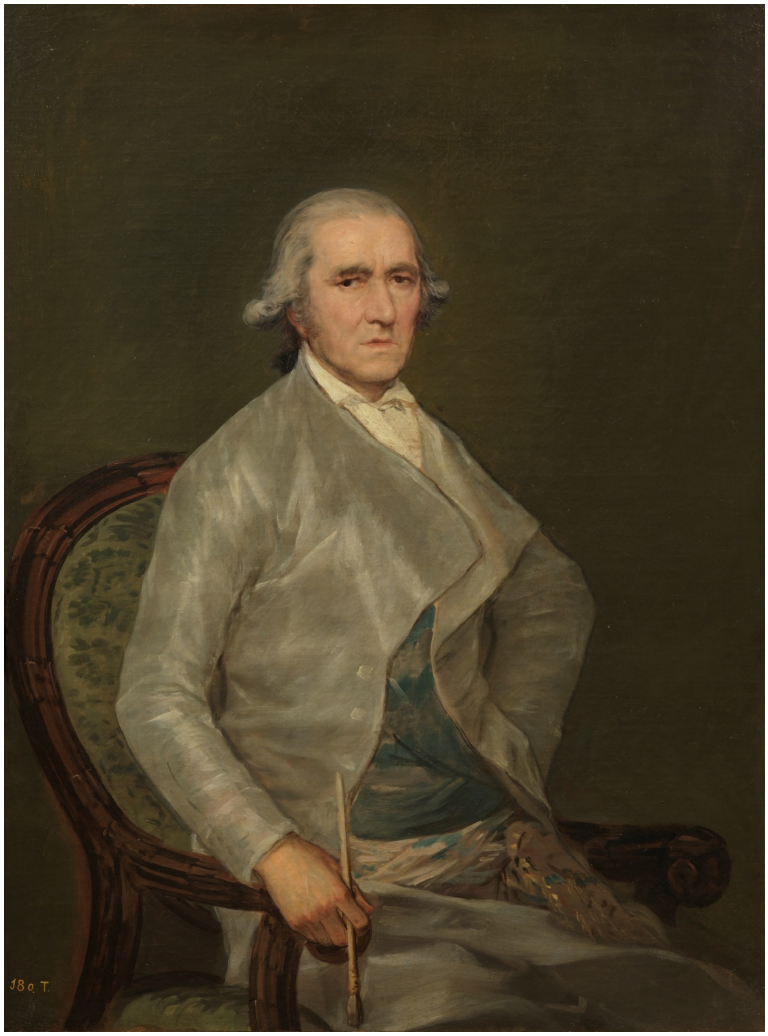
FRANCISCO BAYEU Y SUBÍAS

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	1795
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	112 x 84 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	25 Jan 2010 / 15 Jun 2023
INVENTARIO	153 (P00721)

HISTORIA

This portrait was painted immediately after the death of Francisco Bayeu. It was commissioned by his daughter and exhibited whilst still unfinished at the Royal Academy of Fine Arts of San Fernando, Madrid, in 1795.

The Museum of La Trinidad, Madrid, acquired it in 1866 from Andrés Mollinedo for the sum of four hundred escudos. From that institution it went to the Museum of the Academy of San Fernando, and then to the Prado Museum in 1872, but it was not put on display there until after 1876, remaining in storage until

that time.

ANÁLISIS ARTÍSTICO

Despite the fact that Goya knew the physiognomy and features of his brother-in-law and master very well, in order to produce this painting the artist must have used a well-known self-portrait by Bayeu (Madrid, Royal Academy of San Fernando).

The figure is shown seated in an armchair, his face somewhat gaunt. In his right hand he holds a brush, with the additional accessories of the canvas and the palette that appear in the self-portrait that served as a model having been eliminated. The range of colours used in very limited: greys and greens in the dress coat, the waistcoat and the sash, which in turn are played off against the shine of the fabrics, giving the subject a great air of elegance.

For the sitter's biography, see *Francisco Bayeu y Subías*.

EXPOSICIONES

Les chefs-d'œuvre du Musée du Prado
Musée d'Art et d'Histoire Geneva 1939
consultant editors Fernando Álvarez de Sotomayor y Pedro Muguruza Otaño. From June to September 1939
cat. 4

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 76

Goya
Palacio de Pedralbes Barcelona 1977
from April 12th to June 30th 1977
cat. 23

Da El Greco a Goya
Florence 1986
cat. 84

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. 53

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 85

Zaragoza 2017
cat. 78

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
p. 75, cat. 357
1928-1950

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 170, cat. 345
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 290, cat. 335
t. I
1970
Polígrafa

Goya, su tiempo, su vida, sus obras
VIÑAZA, Conde de la
p. 248, cat. LXXXVI
1887
Tipografía de Manuel G. Hernández, Impresor de la Real Casa

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. II, p. 122
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

La década de los Caprichos. Retratos 1792-1804
GLENDINNING, Nigel (Comisario)
p. 146, cat. 53
1992
Real Academia de Bellas Artes de San Fernando

Goya. 250 Aniversario
LUNA, Juan J. (Comisario)
pp. 174 (il.), 362 y 363, cat. 85
1996
Museo del Prado

MENA, Manuela B., MAURER, Gudrun and ALBARRÁN MARTÍN, Virginia
p. 192
2018
Fundación bancaria "la Caixa" y Museo Nacional del Prado

www.museodelprado.es/goya-en-el-prado

ENLACES EXTERNOS