

# 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

##### **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

##### **De El Greco a Goya**

Palacio de Bellas Artes Mexico D.F. 1978

November-December 1978

cat. 38

##### **Goya**

Ministry of Foreign Affairs Burdeos 1951

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

cat. 21

##### **Goya in the Prado**

The National Gallery of Art Washington 1976

from May 6th to 31st 1976

cat. 4

##### **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

cat. 51

##### **Goya**

Palacio de Pedralbes Barcelona 1977

from April 12th to June 30th 1977

cat. 26

##### **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.

FLOEZ SANCHEZ and LUCIANO A.  
Sayre  
cat. 30

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

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

**Goya. 250 Aniversario**

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

**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. 3

**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 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: Order and disorder**

Museum of Fine Arts Boston 2014  
cat. 9

**Goya: The Portraits**

London 2015  
cat. 26

**Goya**

Basle 2021  
p. 126

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**L'œuvre peint de Goya. 4 vols**

DESPARMET FITZ - GERALD, Xavier  
p. 90, cat. 372  
1928-1950

**Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 189, cat. 675  
1970  
Office du livre

GUDIOL RICART, José  
vol. I, p. 300, cat. 376  
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Polígrafa

**Goya**

SALAS, Xavier de  
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1996  
Museo del Prado

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Gobierno de Aragón y Electa España

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**Goya y el Mundo Moderno**

LOMBA, Concepción y BOZAL, Valeriano  
(comisarios)  
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2008  
Fundación Goya en Aragón y Lunberg

**Goya en Madrid. Cartones para tapices 1775-1794**

MENA MARQUÉS, Manuela B. y MAURER,  
Gudrun (comisarias)  
p. 234-235  
2014  
Museo Nacional del Prado

**Goya: Order & Disorder**

ILCHMAN, Frederick y STEPANEK, Stephanie  
L. (comisarios)  
pp. 38-39  
2014  
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BRAY, Xavier

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National Gallery Company

[www.museodelprado.es](http://www.museodelprado.es)

**ENLACES EXTERNOS**