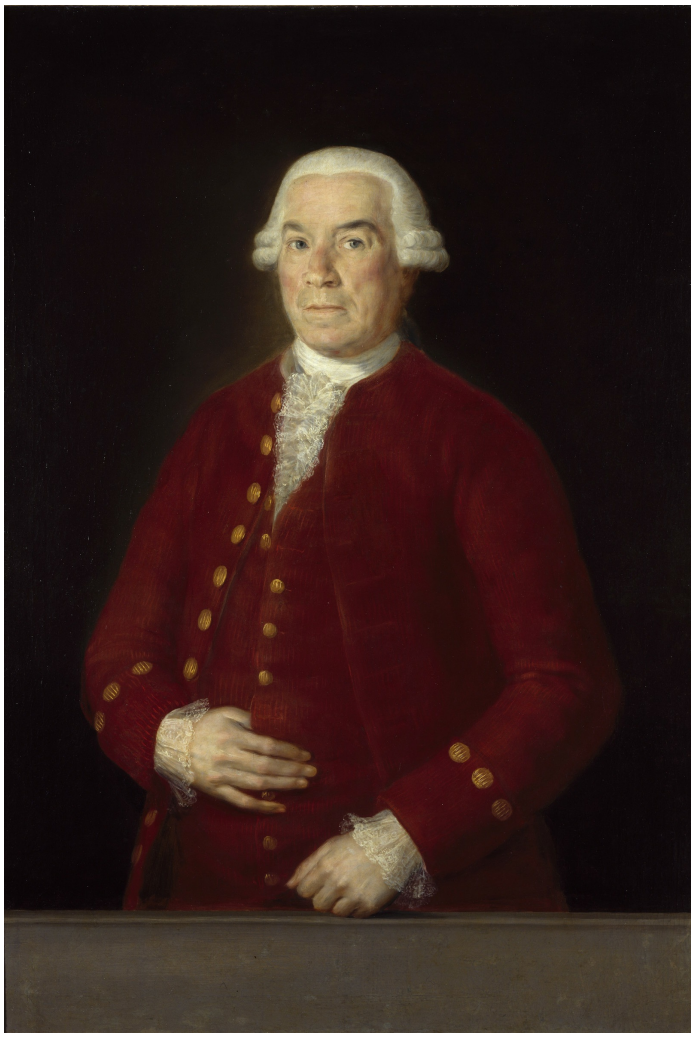
# JOSÉ DE TORO Y ZAMBRANO

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

SERIE: PORTRAITS FOR THE BANK OF SAN CARLOS (PAINTING, 1785 - 1788)(1/6)



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | 1785 |
| UBICACIÓN | Bank of Spain, Madrid, Spain |
| DIMENSIONES | 112 x 68 cm |
| TÉCNICA Y SOPORTE | Oil on canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | Banco de España |
| FICHA: REALIZACIÓN/REVISIÓN | 27 Jan 2010 / 17 Aug 2026 |
| INVENTARIO | 2126 P_542 |

**HISTORIA**

Between 1785 and 1788 the Banco de San Carlos (Spain's national bank, now the Banco de España) which had been founded by Francisco Cabarrús in 1782 under the government of the *Count of Floridablanca*, commissioned Goya to produce six official portraits. The choice of Goya for the commission was probably influenced by Juan Agustín Ceán Bermúdez, who was the First Official of the Secretariat of the bank at the time: he had also advised the painter to buy shares in the company. The various payments made by the bank for the works are documented. For the first portrait the records show: *"Paid to Mr. Juan Agustín Ceán*

*Bermúdez for the costs and expenses of the Portrait of Mr. Josef Del Toro... 2,328 reales de vellón."*

The portraits in this series were stored away in a room of the bank and forgotten about until the Governor of the bank, Mr Francisco Belda, requested an investigation into heir origins and authorship.

**ANÁLISIS ARTÍSTICO**

José de Toro y Zambrano, (1756 - 1796), was a rich Spanish colonial and representative of the nobility of the Kingdom of Chile who became Director of the Banco de San Carlos.

His figure stands out against a neutral background, his head being the most clearly illuminated area of the portrait. He is shown at half-length, almost completely facing the viewer. The subject wears a white powdered wig and is dressed in a red frock coat, red waistcoat with gold buttons, and a white shirt with frills at the neck and on the sleeves, which protrude from his coat. His right hand is placed on his waistcoat, while his left rests on what might be a window ledge. Both hands are painted with great precision.

**CONSERVACIÓN**

The first restorer of the Prado Museum, Amutio, removed a Charles III cross which had been painted in at a later date by another artist.

**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. 26*

**Exposición Nacional de retratos**
Madrid 1902
*cat. 418*

**Goya**
Ministry of Foreing Affairs Burdeos 1951
organized by the Bordeaux City Hall, consultant editor Gilberte Martin-Méry. From May 16th to June 30th 1951
*cat. 8*

**Bienal de Venecia**
Pabellón de España Venecia 1952
*cat. 24*

**Goya. Gemälde Zeichnungen. Graphik. Tapisserien**
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
*cat. 3*

**Goya**
Festival Internacional de Granada, Palacio de Carlos V Granada 1955
consultant editor Enrique Lafuente Ferrari
*cat. 88*

**Francisco de Goya. IV Centenario de la capitalidad**
organized by Ayuntamiento de Madrid and Dirección General de Bellas Artes at the Casón del Buen Retiro Madrid 1961
consultant editor Valentín de Sambricio
*cat. 21*

**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. 22*

**Goya en las colecciones madrileñas**
Museo Nacional del Prado Madrid 1983
consultant editor Enrique Lafuente Ferrari. From April 19th to June 20th 1983
*cat. 6*

Madrid 2021

**Luz y sombra. Goya y el realismo español**
Brussels 2025
*p. 76*

**BIBLIOGRAFÍA**


**Las relaciones de Goya con el Banco de San Carlos**
Boletín de la Sociedad española de Excursiones
DE VALDEAVELLANOS, L.G.
pp. 56-65
XXXVI
1928

**L'œuvre peint de Goya. 4 vols**
DESPARMET FITZ - GERALD, Xavier
p. 37, cat. 317
1928-1950

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p. 95, cat. 223
1970
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GUDIOL RICART, José
vol. I, p. 261, cat. 163
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**Goya, economistas y banqueros**
TORRALBA SORIANO, Federico
p.39, cat.4
1980
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CAMÓN AZNAR, José
vol. II, p. 13
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

**Goya en las colecciones madrileñas**
LAFUENTE FERRARI, Enrique (comisario)
pp. 122 y 123 (il.), cat. 6
1983
Amigos del Museo del Prado

MENA, Manuela B. and ROMERO, Yolanda, et. al
pp. 60-61
2021
Banco de España

**ENLACES EXTERNOS**