MANUEL SILVELA

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

DATOS GENERALES

CRONOLOGÍA	1810 - 1813
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	95 x 68 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	04 Apr 2010 / 16 Jun 2023
INVENTARIO	121 (P02450)

HISTORIA

This portrait was probably made in Bordeaux after Goya had moved to the city, in which Silvela had already been living for over ten years.

It belonged to the subject's descendants: his grandson, Francisco Silvela; to his grandson's widow, Amalia Lorig; and later to his great-grandson, Jorge Silvela, Marquis of Silvela, who sold it to the Spanish Ministry of Development in June 1931. It was purchased to go into the Prado Museum.

ANÁLISIS ARTÍSTICO

Manuel Silvela y García de Aragón (Valladolid, 1781-Paris, 1832) was born into a large family. He studied law and moved to Madrid, where he held the position of court judge during the French occupation. He and his family left for Bordeaux upon Ferdinand VII's return, in 1813. Joining them in 1823 was their good friend Moratín, followed by Goya a year later. In Bordeaux, Silvela founded a school for Spaniards and became one of the most influential of all the Spanish exiles. He moved to Paris with Moratín in 1827.

Opinions differ with regards the date in which this portrait was made. With its dark colour palette, neutral background and simple composition, the portrait fits in far more with those from the artist's final period than with those from around 1810, the date which this portrait was traditionally thought to have been painted. At this earlier date, the subject still held the post of judge, was yet to leave for France, and the Spanish War of Independence was still raging. In the portrait, with his grey head of hair, the sitter looks closer to forty-three, which would have been his age in Bordeaux in 1824, than to twenty-nine, which would have been his age in 1810. Furthermore, the relationship between Goya and Silvela would have grown closer following the artist's arrival in Bordeaux and thanks to the connection between them provided by Moratín.

Silvela is shown here sitting in a chair, the back of which is visible over his shoulder. He is turning to the right and his gaze is fixed in the same direction. He wears a grey overcoat, yellow waistcoat and white and blue scarf. This romantic clothing also favours the hypothesis that the painting was made at the later date.

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. 45

Pintura española de la primera mitad del siglo XIX
Sociedad Española de Amigos del Arte Madrid 1913
cat. 152

Pinturas de Goya
Museo Nacional del Prado Madrid 1928
consultant editor Fernando Álvarez de Sotomayor. From Apri to -May 1928
cat. 18 (60)

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. 16

Tesoros del arte español
Hemisfair'68 San Antonio 1968
cat. s/n

Goya
Palacio de Pedralbes Barcelona 1977
from April 12th to June 30th 1977
cat. 41

Spanish paintings of 18th and 19th Century. Goya and his time
Seibu Museum of Art Tokyo 1987
exhibited also at Seibu Tsukashin, Amagasaki; Iwaki City Museum Fukushima, Fukushima
cat. 39

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. 72

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 168

Goya y Moratín [En Burdeos, 1824 – 1828]
Museo de Bellas Artes de Bilbao Bilbao 1998
consultant editor Françoise García
cat. 2

Goya's last Works
The Frick Art Collection New York 2006
consultant editors Jonathan Brown and Susan Grace Galassi. From February 22nd to May 14th 2006
cat. 11

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. 10

Goya e il Mondo Moderno

Goya e il Mondo Moderno
Palazzo Reale Milan 2010
organized by SEACEX, Palazzo Reale and Fundación Goya en Aragón, consultant editors Valeriano Bozal and Concepción Lomba Serrano. From March 17th to June 27th 2010
cat. 5

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
vol. II, p. 216, cat. 505
1928-1950

Manojo de noticias. La suerte de Goya en Francia
Bulletin Hispanique, Annales de la Faculté des Lettres de Bordeaux
NUÑEZ DE ARENAS, Manuel
p. 233
II, 3
1950

Vida y obras de Goya
SÁNCHEZ CANTÓN. Francisco Javier
p. 100
1951
Editorial Peninsular

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 253, 262, cat. 891
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 346, cat. 567
t. I
1970
Polígrafa

L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 124, cat. 519
1974
Rizzoli

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. III, p. 171 y p. 367 (il.)
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya. 250 Aniversario
LUNA, Juan J. (Comisario)
p. 434, cat. 168 y p. 274 (il.)
1996
Museo del Prado

Goya's last works
BROWN, Jonathan y GALASSI, Susan Grace
p. 112, cat. 11 y p. 113 (il.)
2006
The Frick Collection and Yale University Press

www.museodelprado.es

ENLACES EXTERNOS