# SELF-PORTRAIT (AUTORRETRATO)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | 1815 |
| UBICACIÓN | Royal Academy of Fine Arts of San Fernando. Madrid, Madrid, Spain |
| DIMENSIONES | 51 x 46 cm |
| TÉCNICA Y SOPORTE | Oil on canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | Royal Academy of Fine Arts of San Fernando |
| FICHA: REALIZACIÓN/REVISIÓN | 15 Apr 2010 / 16 Jun 2023 |
| INVENTARIO | 132 (669) |

**INSCRIPCIONES**

*Goya 1815* (on the left, at shoulder height).

**HISTORIA**

Traditionally, it was believed that the *self-portrait now in the Prado Museum* was a copy of this one. Today, however, we know that both works were executed in 1815, although we do not know which of the two was painted first, or what were the artist's reasons for making them.

In the inventory of the property of the Quinta del Sordo made by the painter Brugada in 1828 (DESPARMET, *L'œuvre...*, 1928-50, t. I, p. 53), a bust self-portrait of Goya is listed, and appears to correspond to this work. It went to Javier Goya, who reached an agreement with the academy that, once the outstanding accounts they held with his father had been settled, he would deliver them this self-portrait by Goya. In 1829, Javier Goya received the payment for the *equestrian portrait of Ferdinand VII* that the institution had commissioned in 1808, and he gave this self-portrait to the academy.

#### ANÁLISIS ARTÍSTICO

This self-portrait, at first glance so similar to the one in the Prado, is in fact quite different. The compositional differences are minimal, with the head being tilted to one side more in this work, almost drawing a diagonal line, as if the painter were peeking over the top of his easel. Although his hair is shorter here, he is wearing the same clothes: dark gown and white shirt with the collar open, revealing part of his chest. Also, just as in the other self-portrait, the painter is looking straight out at the viewer. But this Goya is not ill, nor tired, nor as aged as the one in the Prado. Even at the age of sixty-nine, his skin is firm, rosier and more youthful than in the other work. The expression on his face, with a half smile playing around the corners of his mouth, reflects a certain sense of joy, as if he were ready for whatever obstacle the world had to throw at him, thanks to the many that he had already overcome by this time. The paint is applied more thickly here, most visible in the white shirt collar, which resembles a lacy adornment, and also evident on the left-hand side of the forehead. Here the background is of an impenetrable black, drawing the head and neck of Goya out in sharp relief.

#### 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. 10*

**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. 21*

**Autorretratos de pintores españoles**
Museo Nacional de Arte Moderno Madrid 1943
*cat. 44*

*cat. 45*

**Goya**
Festival Internacional de Granada, Palacio de Carlos V Granada 1955
consultant editor Enrique Lafuente Ferrari
*cat. 112*

**Goya and his times**
The Royal Academy of Arts London 1963
cat. 66
*cat. 109*

**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. 40*

**Goya en las colecciones madrileñas**
Museo Nacional del Prado Madrid 1983
consultant editor Enrique Lafuente Ferrari. From April 19th to June 20th 1983
*cat. 46*

**Expérience Goya**
Lille 2021
*cat. 11*

#### BIBLIOGRAFÍA


**L'œuvre peint de Goya. 4 vols**
DESPARMET FITZ - GERALD, Xavier
vol. II, p. 203, cat. 492
1928-1950

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
pp. 205, 297, 377, cat. 1551
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 363, cat. 637
t. I
1970
Polígrafa

**L'opera pittorica completa di Goya**
ANGELIS, Rita de
p. 129, cat. 584
1974
Rizzoli

**Francisco de Goya, 4 vols.**
CAMÓN AZNAR, José
vol. IV, p. 34 y p. 144 (il.)
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

**Expérience Goya (cat. expo)**
COTENTIN, Régis
pp. 34-35
2021
Réunion des Musées Nationaux

## ENLACES EXTERNOS