CHARLES IV (CARLOS IV)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

DATOS GENERALES

CRONOLOGÍA	Ca. 1789 - 1792
UBICACIÓN	Asturias Museum of Fine Arts, Oviedo, Spain
DIMENSIONES	153,5 x 110 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	Colección Pedro Massaveu
FICHA: REALIZACIÓN/REVISIÓN	22 Mar 2010 / 15 Jun 2023
INVENTARIO	143 (en depósito)

HISTORIA

Like its companion piece, *La Reina María Luisa de Parma*, at the beginning of the 20th century this work belonged to the collection of the Marquis of Casa Torres. Later on it entered the Pedro Masaveu collection, and then the collection of the Asturias Fine Arts Museum.

ANÁLISIS ARTÍSTICO

This three-quarter-length portrait shows the king standing in front of a dark, neutral

background, following the official model conceived by Goya in 1789 for his royal portraits. The subject is wearing court dress, with a turquoise dress coat over the top of which we can see the Golden Fleece and the sash of the Order of Charles III. In his right hand he holds his baton and his dress sword is visible by his left hand. On the right-hand side, in the background, are the ermine robe and, on top of it, the crown, the royal symbols.

The fact that the sash of the new order of Charles III appears here, as established in the decree of 12 June 1792, leads us to the hypothesis that, just as occurred with the portrait of the queen with which this one made a pair, this portrait was painted in 1789 and was then modified sometime after 1792.

Some writers have claimed that this could be a workshop replica, with limited intervention from Goya.

EXPOSICIONES

Pinturas de Goya
Museo Nacional del Prado Madrid 1928
consultant editor Fernando Álvarez de Sotomayor. From April to May 1928
cat. 9

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Las parejas reales de Goya. Retratos de Carlos IV y María Luisa de Parma
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cat. 8, p. 21
1997
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ENLACES EXTERNOS