PHILIP IV. KING OF SPAIN (FELIPE IV. REY DE ESPAÑA)

CLASIFICACIÓN: PRINTS

SERIE: COPIES OF VELÁZQUEZ (PRINTS AND DRAWINGS, 1778-1785) 3/17

DATOS GENERALES

CRONOLOGÍA	1778
DIMENSIONES	370 x 310 mm
TÉCNICA Y SOPORTE	Etching
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	10 Jan 2010 / 31 May 2023
INVENTARIO	836 225

INSCRIPCIONES

Pintura de D. Diego Velázquez del tamaño del natural en el R.l Palacio de Madrid; dibujada y grabada por D. Francisco Goya Pintor. Año de 1778 ("*Painting by Don Diego Velázquez, life size, in the Royal Palace of Madrid; drawn and etched by Don Francisco Goya, Painter, in the year 1778*" at the bottom of the etching).

HISTORIA

See *Philip III*.

The second state proof was made by Goya before the letters were added to the etching plate.

The first edition was made in black ink; the second in greyish-sepia ink; and the third, announced in the 3rd edition of the Caprices, in 1868, was made in dark greyish-brown ink. Written in pencil on this third-edition print, in the lower right-hand corner, we see the word Merelo.

The work was announced in the *Gazeta de Madrid* of the 28th July 1778.

ANÁLISIS ARTÍSTICO

The original painting was part of the group of equestrian portraits that Velázquez painted for the Hall of Kingdoms at Madrid's Buen Retiro Palace (Ca. 1636, Prado Museum, Madrid). Set before the backdrop of the mountains around Madrid, we see Philip IV, in profile, mounted on a bay horse with black mane and tail and white legs and muzzle. The king is wearing a half-length suit of damascene steel armour, across the chest of which is a crimson sash, tied at the waist and with golden edging. His face is impassive and on his head is a broad-brimmed hat topped with black feathers. His right hand wears an amber glove and wields a general's baton.

When Goya copied this work he changed some of the elements in the background, leaving out the tree on the left-hand side of the painting and raising the mountains in that same part of the canvas. These modifications substantially detract from the etching when compared with the painting, since the landscape is one of the most interesting aspects of the portrait as carried out by Velázquez. In relation to the other equestrian portraits etched by Goya, the present image allows us to see how the painter has worked with greater skill and how he has intensified the lines, helping to describe more precisely the king's armour and the body of the horse. In this way he manages to create a stronger contrast between the figure in the foreground and the scenery behind, heightening the presence of the figure of the king on top of the white paper support.

The etching plate was made in two stages. First, the drawing and a light first bite were made. Later, further etching was done to bring out the shadows on the king's chest, the saddle, and the horse's flank and hind quarters, as well as to fill in the unworked area between the edge of the saddle and the animal's side.

CONSERVACIÓN

The etching plate is conserved in the National Chalcography Museum (cat. 159). It came from the Fondo de Recuperación of 1948 (body created to recover works of art taken out of Spain during the Civil War).

EXPOSICIONES

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 190

Goya und Velazquez: das königliche Portrait,
Städtische Galerie im Städelschen Kunstinstitut Frankfurt 1991
cat. 6-7

Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828 Bordeaux. 1746-1996
Galerie Kornfeld Bern 1996
from November 21st 1996 to January 1997
cat. 1

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 9
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 7
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 93
1970
Office du livre

Dibujos y grabados de Goya sobre obras de Velázquez Goya
Goya
CAMÓN AZNAR, José
pp. 268-269
100
1971

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 12
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Goya. In the Norton Simon Museum
WILSON BAREAU, Juliet
p. 31
2016
Norton Simon Museum

ENLACES EXTERNOS