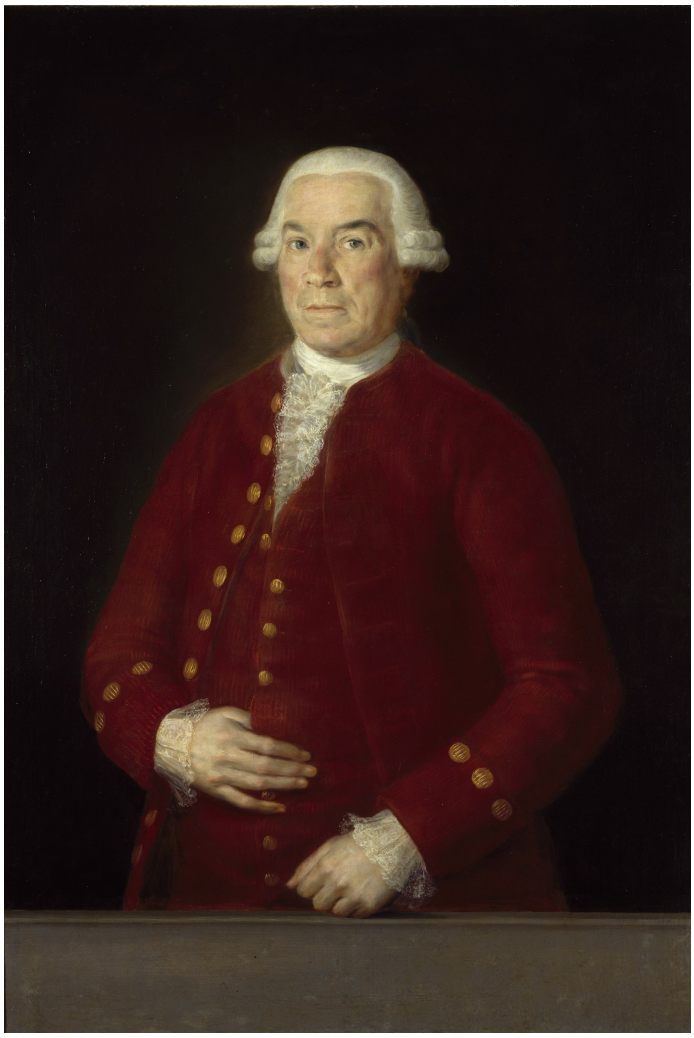
JOSÉ DE TORO Y ZAMBRANO

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 / 15 Jun 2023
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

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