

# BERNARDO DE IRIARTE

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



## DATOS GENERALES

CRONOLOGÍA	1797
UBICACIÓN	Fine Arts Museum, Strasbourg, France
DIMENSIONES	108 x 86 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Strasbourg Fine Arts Museum
FICHA: REALIZACIÓN/REVISIÓN	02 Feb 2010 / 15 Jun 2023
INVENTARIO	156 (308)

## INSCRIPCIONES

*D. Bernardo Yriarte Vice prothr. de la Rl. Academia de las tres nobles / Artes, retratado por Goya en testimonio de mutua estimacn. y afecto. año de / 1797* ("Don Bernardo Iriarte, Vice-President of the Royal Academy of the Three Noble Arts, painted by Goya as a token of mutual respect and affection. [In the] year 1797", lower part of the canvas)

## HISTORIA

This work went from the Groult collection to the Dorouais collection in Paris. In 1941 it

entered the collection of the Strasbourg Fine Arts Museum.

#### ANÁLISIS ARTÍSTICO

Bernardo Iriarte was born in Puerto de la Cruz (Santa Cruz de Tenerife) in 1735. He was a member of the State Council, Vice-Protector of the Royal Academy of San Fernando and member of the Council of the Indies. A man of progressive ideas, he belonged to the government of Joseph Bonaparte, for which he was forced to go into exile in France upon Ferdinand VII's return to Spain. He died in Bordeaux in 1814.

In this half-length portrait, Goya paints him seated in a chair with his back held very upright. He would have been sixty years old but appears much younger, a technique that Goya used if the sitter so requested. The neutral background gives prominence to the figure, who is wearing a tight-fitting greyish-brown velvet jacket, accompanied by a white shirt with frills at the neck and sleeves. He is wearing the medal of the Order of Charles III. His right hand holds a small red book, whilst his left is hidden from view.

A shaft of light coming from away to the left lights up the face of this ilustrado, along with the back of the chair, where we can appreciate some yellow embroidery which adds a further touch of colour to the scene.

According to Juan J. Luna, the almost awkwardly upright position of the figure is a resource that the painter used in this period to emphasize certain ideas about his sitters and to emphasize their predominant position in a world that was moving faster and faster towards an end that appeared imminent.

There exists a non-autograph copy of this work in the Metropolitan Museum of Art, in New York.

#### EXPOSICIONES

##### **Goya**

Musée Jacquemart-André Paris 1961  
consultant editor Jean-Gabriel  
Domergue. From December 1961  
to February 1962  
cat. 49

##### **Goya**

Koninklijk Kabinet van Schilderijen  
Mauritshuis The Hague 1970  
organized by Ministerio de  
Estado y Asuntos Culturales and  
Réunion des Musées Nationaux,  
July 4th to September 13th 1970.  
Exhibited also at the Musée de  
l'Orangerie des Tuileries, Paris,  
October 25th to December 7th  
1970, consultant editors  
Jeannine Baticle and A. B. de  
Vries  
cat.18

##### **Goya. 250 Aniversario**

Museo Nacional del Prado Madrid 1996  
consultant editor Juan J. Luna.  
From March 29th to June 2nd  
1996  
cat. 87

##### **Trésors de la peinture espagnole, Eglises et Musées de France**

Palais du Louvre and Musée des Arts  
Décoratifs Paris 1963  
from January to April 1963

##### **El arte europeo en la corte de España durante el siglo XVIII**

Galerie des Beaux-Arts Burdeos 1979  
Exhibited also at Grand Palais,  
Paris y Museo Nacional del  
Prado, Madrid  
cat. 23

##### **Goya: Prophet der Moderne**

Alte Nationalgalerie Berlin 2005  
from July 13th to October 3th  
2005. Exhibited also at the  
Kunsthistorischemuseum,  
Vienna, October 18th 2005 to

January 8th 2006, consultant  
editor Manuela B. Mena

##### **Goya and his times**

The Royal Academy of Arts London 1963  
cat. 66  
cat. 77

##### **Goya. La década de Los Caprichos**

Madrid 1992  
organized by Real Academia de  
Bellas Artes de San Fernando  
sponsored by Fundación Central  
Hispano, Madrid, consultant  
editor Nigel Glendinnig. From  
October 26th 1992 to January  
10th 1993  
cat. 41

##### **Goya: The Portraits**

London 2015  
cat. 20

## Marqués

cat. 56

Bilbao 2018  
cat. 3

## Expérience Goya

Lille 2021  
cat. 5

## Goya

Basle 2021  
p. 135

### BIBLIOGRAFÍA

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GASSIER, Pierre y WILSON, Juliet  
p. 188, cat. 669  
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Office du livre

GUDIOL RICART, José  
vol. I, p.299, cat. 373  
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Polígrafa

#### **Francisco de Goya, 4 vols.**

CAMÓN AZNAR, José  
vol. III, p. 30  
1980-1982  
Caja de Ahorros de Zaragoza, Aragón y Rioja

#### **La década de los Caprichos. Retratos 1792-1804**

GLENDINNING, Nigel (Comisario)  
p. 136, cat. 41  
1992  
Real Academia de Bellas Artes de San  
Fernando

#### **Goya. 250 Aniversario**

LUNA, Juan J. (Comisario)  
pp. 183 (il.), 368 y 369, cat. 87  
1996  
Museo del Prado

BRAY, Xavier  
pp. 83-85  
2015  
National Gallery Company

[www.musees-strasbourg.org](http://www.musees-strasbourg.org)

### ENLACES EXTERNOS