

# FIELD MARSHALL FÉLIX COLÓN DE LARREÁTEGUI (EL MARISCAL DE CAMPO FÉLIX COLÓN DE LARREÁTEGUI)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



## DATOS GENERALES

CRONOLOGÍA

1794

UBICACIÓN

Indianapolis Museum of Art, Indianapolis, United States

DIMENSIONES

110 x 84 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

Indianapolis Museum of Art

FICHA: REALIZACIÓN/REVISIÓN

01 Feb 2010 / 15 Jun 2023

INVENTARIO

273 (75.454)

## HISTORIA

With the marriage of Bernarda Colón, the sitter's daughter, to the Count of Atarés, this work came into the possession of the Count of Robres, in Zaragoza. It was later the property of the

Baron of Sangarren, Zaragoza; Ricardo Traumann, Madrid; José de Santa María, Paris; the Sedelmeyer Gallery, Paris; the Wildenstein Gallery, New York; and J.K. Lilley, of Indianapolis. Afterwards, it was inherited by the heirs of Lilley and, donated by the Krannert Charitable Trust, came to form part of the collection of the Indianapolis Museum of Art in 1975.

#### ANÁLISIS ARTÍSTICO

Félix Colón de Larreátegui belonged to a Basque noble family and was a descendent of Christopher Columbus. He was Field Marshall and member of the Supreme War Tribunal in 1815. In 1794 he entered the Order of Santiago, and he may have commissioned Goya to paint this portrait to commemorate his admission into this military order. He wrote a major work entitled *Military Courts of Spain and its Indies (Juzgados Militares de España y sus Indias)*, which ran to seven volumes, all of which are represented here in this painting.

On this occasion, Goya depicts his subject seated, capturing the instant in which the figure has interrupted his writing in order to pose for the artist. In his right hand he holds a quill, whilst his left hand rests on top of his leg. He is wearing a blue dress coat with silver braiding and the insignias of the Order of Santiago. The figure sits before the typical dark, neutral background that Goya tended to use in his portraits in order to give more prominence to the sitter.

His face is exceptionally built, angular, with large, fine features, his lips slightly parted, and his intelligent gaze appears to penetrate straight out of the painting to meet that of the viewer. According to J. Baticle, this is one of Goya's most psychologically penetrating likenesses.

#### EXPOSICIONES

##### **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. 43

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

Museo Nacional del Prado Madrid 1996

consultant editor Juan J. Luna. From March 29th to June 2nd 1996

cat. 83

#### BIBLIOGRAFÍA

##### **Goya, su tiempo, su vida, sus obras**

VIÑAZA, Conde de la p.241, cat. LXXIII 1887

Tipografía de Manuel G. Hernández, Impresor de la Real Casa

GUDIOL RICART, José vol. I, p. 288, cat. 331 t. I 1970 Polígrafa

##### **L'œuvre peint de Goya. 4 vols**

DESPARMET FITZ - GERALD, Xavier p. 74, cat. 356 1928-1950

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

CAMÓN AZNAR, José vol. II, p. 118 1980-1982 Caja de Ahorros de Zaragoza, Aragón y Rioja

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet p. 170, cat. 339 1970 Office du livre

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

GLENDINNING, Nigel (Comisario) p. 133, cat. 43 1992 Real Academia de Bellas Artes de San Fernando

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

LUNA, Juan J. (Comisario) pp. 172 (il.), 360 y 361, cat. 83 1996

Museo del Prado

**ENLACES EXTERNOS**