JOSÉ DE VARGAS PONCE

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	1805
UBICACIÓN	The Royal Academy of History, Madrid, Spain
DIMENSIONES	104 x 82 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Royal Academy of History
FICHA: REALIZACIÓN/REVISIÓN	21 Mar 2010 / 16 Jun 2023
INVENTARIO	174 (74)

INSCRIPCIONES

D. Josef de Vargas. Por Franco. de Goya año de 1805.

Don Josef de Vargas y Ponce, Teniente de / Navio de la Real Armada. Director / de la Real Academia de la Historia / Electo en XXX de noviembre de MDCCCIV ("Don Josef de Vargas. By Franco de Goya, 1805. Don Josef de Vargas y Ponce, Lieutenant of the Royal Navy. Director of the Royal Academy of History. Elected 30 November 1804", lower part of canvas).

HISTORIA

The Royal Academy of History commissioned Goya to paint this portrait on 10 May 1805, and the artist was paid for his work in 1806. Since then it was always belonged to this same institution.

ANÁLISIS ARTÍSTICO

José de Vargas Ponce (Cádiz, 1760-Madrid, 1821) was painted by Goya after being named director of the Royal Academy of History. He wrote plays and satirical poetry. He enlisted in the navy in 1782, was a midshipman, and reached the rank of captain. He was also liberal minister for Madrid from 1813 to 1820.

José de Vargas wrote to *Ceán Bermúdez*, also painted by Goya, to act as mediator between himself and the artist: "I want Goya to do it, who has been approached about the matter and who has given his consent. But I also want you to send him a brief note, telling him who I am and our mutual relationships, so that, seeing as this is something that the academy demands, it will not be a hasty mess, but rather the way he can do it when he really wants to".

The subject is shown sitting in front of a neutral background, wearing naval gala uniform, with his right hand concealed inside his waistcoat and his left hand hidden behind his back. This is a simple portrait in which, despite the important position held by the sitter, Goya paints him, according to Manuela Mena, as an informal and warm, yet self-confident, person.

The jacket, with its gold borders and buttons, heightens the luminosity of the portrait and the elegance of its subject.

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. 20

Pinturas de Goya
Museo Nacional del Prado Madrid 1928
consultant editor Fernando Álvarez de Sotomayor. From Apri to -May 1928
cat. 22

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. XXIX

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 124

Goya en tiempos de guerra
Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
cat. 38

BIBLIOGRAFÍA

Los cuadros de Goya en la Real Academia de la Historia
Boletín de la Real Academia de la Historia
Conmemorativo del Bicentenario del Nacimiento de Francisco de Goya
SÁNCHEZ CANTÓN, Francisco Javier
pp. 7-27
1946

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 199, cat. 827
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 327, cat. 494
t. I
1970
Polígrafa

Goya. 250 Aniversario
LUNA, Juan J. (Comisario)
pp. 218 (il.), 395 y 396, cat. 124
1996
Museo del Prado

Goya en tiempos de guerra
MENA MARQUÉS, Manuela B.
pp. 208 y 209 (il.), cat. 38
2008
Museo Nacional del Prado

ENLACES EXTERNOS