

Provenance

Francisco de Goya (Fuendetodos, Zaragoza, 1746 – Bordeaux, 1828)

Portrait of Charles III of Spain in hunting costume

ca. 1787 - 1788

oil on canvas

209 x 125 cm

inv.nº. 443

In 1835, taking advantage of the suspension of the religious orders in Spain as a result of the long process confiscation of church property that lasted from 1798 to 1924, and one year before Mendizábal's first decree, King Louis Philippe of France (1773-1850) decided to set aside some of his own funds to acquire a series of works by Spanish masters. This responded to the idea of re-establishing relations with the Bourbon dynasty and, at the same time, using Spanish painting as a source of inspiration to renew French painting at the time.

The king commissioned the task to Baron Isidore-Justin Taylor (1789-1879), together with the assistance of the artists Adrien Dauzats (1804-1868) and Pharamond-Blanchard (1805-1873). In this operation, they took advantage of the instability of the Carlist Wars, the state seizure of church property and the help of the Madrazo family to put together an excellent group of works destined to be shown in the Louvre.

In 1836 Louis Philippe's Spanish Gallery was opened in Paris, comprising around 400 works, including Goya's *Portrait of Charles III of Spain in Hunting Costume*. After the king's death, his collection was auctioned at MESSRS. CHRISTIE & MANSON between 2 and 21 May 1853, with the aforementioned painting going up for sale on the sixth and final day. According to the catalogue the work came from the collection of the Convento Ruso in Madrid. It is not known whether the Duke of Almazán purchased the painting then or at a later date; in any case, it passed from his collection to that of the Marques de Salamanca, and, finally, to the collection of Banco Exterior de España.

