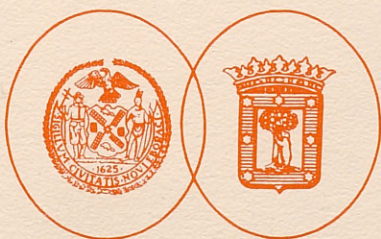


Francisco de Goya

*Allegory of  
the City of Madrid*

an exhibition celebrating  
New York-Madrid  
Sister City festivities, 1985



October 16-31, 1985

The Spanish Institute  
684 Park Avenue  
New York, New York  
(212) 628-0420

Ayuntamiento de Madrid

FM-3609



The Spanish Institute is proud to celebrate the New York-Madrid Sister Cities relationship by exhibiting Francisco de Goya's *Allegory of the City of Madrid*. This painting has never before travelled to the United States: it is particularly appropriate that its first visit to New York occur during the 1985 Madrid festivities.

We owe a debt of gratitude to Enrique Tierno Galván, Mayor of Madrid, for his kind decision to allow the *Allegory* to leave its home temporarily. Mercedes Agulló y Cobo, Director of the Municipal Museum of Madrid, kindly supplied contemporary engravings from that collection.

We are grateful to Enrique Moral Sandoval, Deputy Mayor and Commissioner of Culture, Education, Youth and Sports of Madrid, for originating the idea of bringing Goya's painting to New York for this occasion and for facilitating travel arrangements for the painting and the accompanying engravings. Eleanor Sayre, Curator of Prints, Drawings and Photography of the Boston Museum of Fine Arts, and Polaroid, generously lent the photographic details of Goya's painting. The collaboration of Iberia International Airlines of Spain has been important for

the publication of this catalogue. I would also like to thank Jonathan Brown, Carroll and Milton Petrie Professor of Fine Arts, Institute of Fine Arts, New York University, for generous advice on all aspects of our exhibition program and the Chairmen of the New York Sister City Committees in New York and Madrid, Mr. Edgardo Vázquez and Mr. Afonso de Zunzunegui.

—Inmaculada de Habsburgo  
*Director*

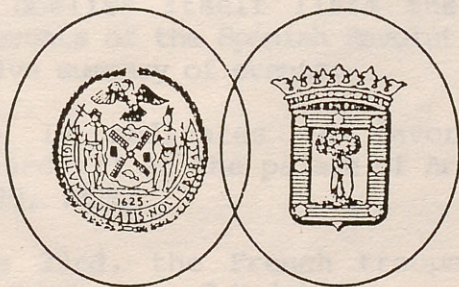
*Our thanks to the City of Madrid for making this exhibition possible.*



Francisco de Goya

Allegory of the City of Madrid

an exhibition celebrating  
New York-Madrid  
Sister City festivities, 1985



12/86.504.



THE PRINTS IN THIS EXHIBITION

HAVE BEEN KINDLY LOANED

BY

THE MUSEO MUNICIPAL, MADRID

Ayuntamiento de Madrid

FM-3609



1.

of  
dur  
pop  
ded  
Ped  
fro  
for  
pol  
an



## A GUIDE TO THE PRINTS IN THE EXHIBITION

by

SUZANNE STRATTON AND EDUARDO SALAS

### 1. CHRONOLOGY OF THE SPANISH REVOLUTION

Anon.

Undated

This engraving is gratefully dedicated to the Duke of Albuquerque by the city of Cádiz, which he defended during the War of Independence. The base of an obelisk populated by a host of allegorical figures bears a dedication to the first "martyrs to Spanish liberty", Pedro Velarde and Luis Daoiz, who died defending Madrid from the French on May 2, 1808. The inscription which forms the obelisk itself lists the "most famous political events of the Spanish Revolution". It forms an instructive summary of events:

Carlos IV abdicates in favor of his son Ferdinand VII at the palace of Aranjuez, March 19, 1808/

On the 23rd, the French troops under Prince Murat entered Madrid/

King Ferdinand VII entered the court city on the 24th/

On April 10, he was taken to France where he remained captive/

On the 2nd of May the people of Madrid, enslaved by Napoleon, raised the cry of independence and all the provinces of the realm followed their example/

Joseph Bonaparte entered Madrid on July 20/



He was proclaimed king of Spain and the Indies on the 25th/

On July 31 he fled Madrid with all his troops because of the victory by the Spanish on the fields of Bailén/

The central Junta was installed in the palace at Aranjuez. On September 25 it moved to Seville because the enemy troops commanded by Napoleon entered Madrid when the city surrendered/

On December 4 the Junta left Seville for the Isle of Leon/

On January 22, 1810, the Regency was established there and the Cortes was convened on January 24/

On February 24, 1812 the Regency and Cortes moved to Cádiz.

On March 29, 1812 the Constitution of the Spanish Nation was published and sworn to/

On May 27, 1813 all the enemy troops left Madrid/

On January 5, 1814 the Regency moved to Madrid and the Cortes met there on the 15th/

On March 24, a day of jubilation for the Spanish people, King Ferdinand VII and the infantes Carlos and Antonio entered Spain after six years of captivity/

On April 2, the Senate declared Napoleon of the French Empire dethroned and thus restored peace to Europe (sic)/



By decretal of His Majesty published in Valencia on May 4 the Cortes was dissolved and the so-called Constitution declared null and void/

His Majesty entered Madrid on the 13th to the acclamation of his realms.

2. THE SECOND OF MAY, 1808. IN MADRID. THE FRENCH PROVOKE THE WRATH OF THE PEOPLE

Designed by Tomás López Enguidanos  
ca. 1812-1814

Dedicated to "la Nación Española", this is one of a series of engravings by the artist detailing the events of that "terrible and glorious" day. Word leaked that at 10 a.m. on May 2, 1808, the infante Francisco was to be taken from Madrid to France. An alarmed populace stormed toward the Royal Palace and tried to prevent his leaving. The French troops fired upon the unarmed multitude and Madrid became a bloody battlefield.

3. THE SECOND OF MAY, 1808. IN MADRID. DAOIZ AND VELARDE DIE DEFENDING THE MONTELEON ARTILLERY PARK

Designed by Tomás López Enguidanos  
ca. 1812-1814

From the same series as no. 2 in this exhibition, this engraving documents more of the dreadful events of the day. Captains Luis Daoiz and Pedro Velarde died at the Artillery Park from which the women of Madrid distributed arms and munitions to the army of volunteers. The captains' canon caused considerable losses by the French troops before the two brave patriots were overcome.





4. VIEW OF THE TRIUMPHAL FUNERARY CAR

Designed by José Rivelles  
Engraved by Blas Ametller  
1814

This print commemorates the memorial cortege organized by the Royal Artillery Corps in 1814 on the occasion of the removal of the remains of Daoiz and Velarde to the church of San Isidro el Real. It is dedicated to King Ferdinand VII. The inscription hails Daoiz and Velarde as the "first heroes of liberty, the King and the Fatherland who preferred death on the 2nd of May, 1808...to the abjection of slavery". The cortege is seen at the corner of the Paseo del Prado and the Carretera de San Jerónimo. To the far left, part of the base of the famous Neptune Fountain can be seen. Behind the funerary car is the Villahermosa Palace; farther along the carretera rises the old convent of Espirito Santo, since replaced by the Spanish parliament building, or Cortes.

5. ALLEGORY OF THE TRIUMPH OF SPAIN AND FERDINAND VII OVER NAPOLEON

Anon.  
Undated

The print represents "valiant, faithful and constant Spain" which, in league with the various provinces of the country, the city of Madrid and England, freed the "innocent" monarch Ferdinand VII from captivity, restored peace in Europe and left "all the power and pride of Napoleon reduced to ashes".



6. ALELUYAS OF THE CONSTITUTION OF 1812

Anon. wood engraving  
ca. 1820

The aleluya was a popular broadside which told a story in a series of cartoons with explanatory inscriptions or two-line verses beneath each image. This one, published in Barcelona, tells the history of the Constitution of 1812 in much the same manner as a modern comic strip.

7. THE SPANISH BULLFIGHT, OR, THE CORSICAN MATADOR  
IN DANGER

Anon.  
Undated

The inscription of this satirical print reads; "The Spanish bull is so brave that if the bullfighter does not kill it with the first thrust, he will infallibly perish". The Spanish bull, attacking Napoleon while trampling upon Joseph Bonaparte, is watched by the crowned heads of Europe and Pope Pius VI.

8. OATH TO THE CONSTITUTION OF 1812 TAKEN BY THE  
GARRISON AT MADRID, MARCH 9, 1820.

Anon.  
ca. 1820

"...The constitution of the Cortes of 1812 was newly proclaimed; the king had sworn to it before the provisional Junta. On March 9, 1820 the entire garrison, led by Don Francisco Ballesteros...also took an oath to uphold this fundamental law that guaranteed both the power of the monarchy and the rights of the people". The scene as shown here accords with contemporary descriptions of the event, but the king is curiously shown as appearing on a balcony, not of the Palacio Real, but of the old Alcázar of the Austrias which had been destroyed by fire nearly a century earlier.

Ayuntamiento de Madrid





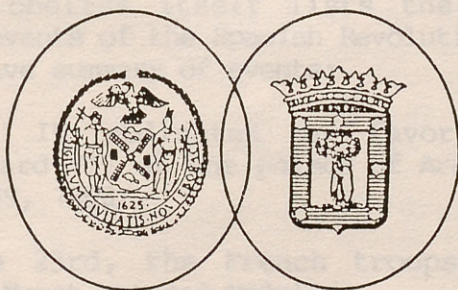


Francisco de Goya

Allegory of the City of Madrid

an exhibition celebrating  
New York-Madrid  
Sister City festivities, 1985

R/86.504.



THE PRINTS IN THIS EXHIBITION

HAVE BEEN KINDLY LOANED

BY

THE MUSEO MUNICIPAL, MADRID

Ayuntamiento de Madrid

FM-3609



1.

of A  
duri  
popu  
ded  
Pedr  
from  
form  
pol.  
an i

3.



# A GUIDE TO THE PRINTS IN THE EXHIBITION

by

SUZANNE STRATTON AND EDUARDO SALAS

## 1. CHRONOLOGY OF THE SPANISH REVOLUTION

Anon.

Undated

This engraving is gratefully dedicated to the Duke of Albuquerque by the city of Cádiz, which he defended during the War of Independence. The base of an obelisk populated by a host of allegorical figures bears a dedication to the first "martyrs to Spanish liberty", Pedro Velarde and Luis Daoiz, who died defending Madrid from the French on May 2, 1808. The inscription which forms the obelisk itself lists the "most famous political events of the Spanish Revolution". It forms an instructive summary of events:

Carlos IV abdicates in favor of his son Ferdinand VII at the palace of Aranjuez, March 19, 1808/

On the 23rd, the French troops under Prince Murat entered Madrid/

King Ferdinand VII entered the court city on the 24th/

On April 10, he was taken to France where he remained captive/

On the 2nd of May the people of Madrid, enslaved by Napoleon, raised the cry of independence and all the provinces of the realm followed their example/

Joseph Bonaparte entered Madrid on July 20/





He was proclaimed king of Spain and the Indies on the 25th/

On July 31 he fled Madrid with all his troops because of the victory by the Spanish on the fields of Bailén/

The central Junta was installed in the palace at Aranjuez. On September 25 it moved to Seville because the enemy troops commanded by Napoleon entered Madrid when the city surrendered/

On December 4 the Junta left Seville for the Isle of Leon/

On January 22, 1810, the Regency was established there and the Cortes was convened on January 24/

On February 24, 1812 the Regency and Cortes moved to Cádiz.

On March 29, 1812 the Constitution of the Spanish Nation was published and sworn to/

On May 27, 1813 all the enemy troops left Madrid/

On January 5, 1814 the Regency moved to Madrid and the Cortes met there on the 15th/

On March 24, a day of jubilation for the Spanish people, King Ferdinand VII and the infantes Carlos and Antonio entered Spain after six years of captivity/

On April 2, the Senate declared Napoleon of the French Empire dethroned and thus restored peace to Europe (sic)/

2.

a se  
ever  
leak  
Fran  
alan  
trie  
upon  
batt

3.

this  
the  
the  
dist  
volu  
loss  
patr



By decretal of His Majesty published in Valencia on May 4 the Cortes was dissolved and the so-called Constitution declared null and void/

His Majesty entered Madrid on the 13th to the acclamation of his realms.

2. THE SECOND OF MAY, 1808. IN MADRID. THE FRENCH PROVOKE THE WRATH OF THE PEOPLE

Designed by Tomás López Enguidanos  
ca. 1812-1814

Dedicated to "la Nación Española", this is one of a series of engravings by the artist detailing the events of that "terrible and glorious" day. Word leaked that at 10 a.m. on May 2, 1808, the infante Francisco was to be taken from Madrid to France. An alarmed populace stormed toward the Royal Palace and tried to prevent his leaving. The French troops fired upon the unarmed multitude and Madrid became a bloody battlefield.

3. THE SECOND OF MAY, 1808. IN MADRID. DAOIZ AND VELARDE DIE DEFENDING THE MONTELEON ARTILLERY PARK

Designed by Tomás López Enguidanos  
ca. 1812-1814

From the same series as no. 2 in this exhibition, this engraving documents more of the dreadful events of the day. Captains Luis Daoiz and Pedro Velarde died at the Artillery Park from which the women of Madrid distributed arms and munitions to the army of volunteers. The captains' canon caused considerable losses by the French troops before the two brave patriots were overcome.





4. VIEW OF THE TRIUMPHAL FUNERARY CAR

Designed by José Rivelles

Engraved by Blas Ametller

1814

This print commemorates the memorial cortege organized by the Royal Artillery Corps in 1814 on the occasion of the removal of the remains of Daoiz and Velarde to the church of San Isidro el Real. It is dedicated to King Ferdinand VII. The inscription hails Daoiz and Velarde as the "first heroes of liberty, the King and the Fatherland who preferred death on the 2nd of May, 1808...to the abjection of slavery". The cortege is seen at the corner of the Paseo del Prado and the Carretera de San Jerónimo. To the far left, part of the base of the famous Neptune Fountain can be seen. Behind the funerary car is the Villahermosa Palace; farther along the carretera rises the old convent of Espirito Santo, since replaced by the Spanish parliament building, or Cortes.

5. ALLEGORY OF THE TRIUMPH OF SPAIN AND FERDINAND VII OVER NAPOLEON

Anon.

Undated

The print represents "valiant, faithful and constant Spain" which, in league with the various provinces of the country, the city of Madrid and England, freed the "innocent" monarch Ferdinand VII from captivity, restored peace in Europe and left "all the power and pride of Napoleon reduced to ashes".



6. ALELUYAS OF THE CONSTITUTION OF 1812

Anon. wood engraving  
ca. 1820

The aleluya was a popular broadside which told a story in a series of cartoons with explanatory inscriptions or two-line verses beneath each image. This one, published in Barcelona, tells the history of the Constitution of 1812 in much the same manner as a modern comic strip.

7. THE SPANISH BULLFIGHT, OR, THE CORSICAN MATADOR  
IN DANGER

Anon.  
Undated

The inscription of this satirical print reads; "The Spanish bull is so brave that if the bullfighter does not kill it with the first thrust, he will infallibly perish". The Spanish bull, attacking Napoleon while trampling upon Joseph Bonaparte, is watched by the crowned heads of Europe and Pope Pius VI.

8. OATH TO THE CONSTITUTION OF 1812 TAKEN BY THE  
GARRISON AT MADRID, MARCH 9, 1820.

Anon.  
ca. 1820

"...The constitution of the Cortes of 1812 was newly proclaimed; the king had sworn to it before the provisional Junta. On March 9, 1820 the entire garrison, led by Don Francisco Ballesteros...also took an oath to uphold this fundamental law that guaranteed both the power of the monarchy and the rights of the people". The scene as shown here accords with contemporary descriptions of the event, but the king is curiously shown as appearing on a balcony, not of the Palacio Real, but of the old Alcázar of the Austrias which had been destroyed by fire nearly a century earlier.

Ayuntamiento de Madrid







## The story of Goya's *Allegory of the City of Madrid*

Charles IV of Spain ruled from 1788 to 1808, relying heavily on his ministers, the Count of Aranda and Manuel de Godoy. Ferdinand, heir to the throne, provoked by a hatred of Godoy and his power, engineered a revolt at Aranjuez in 1808 and Charles abdicated in his favor. Napoleon, on the pretext of occupying Portugal, sent troops to Spain, occupied Madrid and forced Ferdinand into exile at Bayonne. Joseph Bonaparte, named king of Spain by Napoleon, suppressed the uprising of May 2, 1808 (later commemorated in Goya's painting of that name) and established a military government. The Spanish did not submit to this arrangement peacefully; Joseph Bonaparte was compelled in 1813 by the combined Spanish-Portuguese-English forces directed by the Duke of Wellington to leave Spain with all the French troops. Meanwhile, the resistance movement based in Andalusia had promulgated the Constitution of 1812, a liberal document which would have limited royal power. However, Ferdinand, who returned to Spain in 1814 as Ferdinand VII, quashed the hopes of Spanish liberals by refusing to swear allegiance to the Constitution. He ruled as absolute monarch until his death in 1833.

Francisco de Goya's *Allegory of the City of Madrid* is not a history painting, but the history of the painting itself reflects the turbulent events of the time. In December, 1809 the city council of Madrid decided to commission a portrait of "our present-day sovereign", Joseph I. In February of 1810 the council was informed that Goya had been selected for the task. The portrait of the "intruder king" Goya created was actually a picture within a picture replete with allegorical references. The "portrait" frame is sustained by two winged figures. Above them, Victory carries a wreath and Fame trumpets the king's acclaim. A female figure personifying the City of Madrid points to the portrait with her left hand; her right hand rests on an escutcheon bearing the emblem of the city.

In August of 1812 the French left Madrid after their defeat at the battle of Salamanca (Joseph I had been gone for several weeks) and the allied forces under the Duke of Wellington and the Spanish generals España, Alava and the Count of Amarante entered the city. Goya's painting stayed in place in the town hall, but the portrait of Bonaparte was over-painted with the word *Constitution*.



Joseph I returned to power and to Madrid in November of the same year. Goya reported to the city council on January 2, 1813 that the painting had been restored to its original appearance, "with the portrait of his Majesty, just as I painted it when it left my hand." On Joseph's final defeat at Vitoria, the town council again had Goya cover the portrait of the expelled ruler with the world *Constitution*.

In 1814 a portrait of Ferdinand VII prophetically replaced the word *Constitution*. That portrait was then reworked by Vicente López in 1826—the fifth transformation of Goya's painting. Later in the nineteenth century an attempt was made to restore the painting to its original state, but Joseph's portrait was irrevocably lost beneath the many layers of paint and the phrase *Dos de Mayo* (2nd of May) replaced the ruined portrait of Ferdinand VII. Thus, the painting has come down to us not as the portrait of a deceased monarch but as a vibrant *Allegory of the City of Madrid*.

—Suzanne Stratton  
*Assistant Professor of Art History*  
*Rutgers University/Newark*