Abstract
The Portrait of Don Manuel Osorio, painted by Francisco Goya in 1787, is, to use Palomino de Castro y Velasco's classification, a portrait as a metaphorical chronicle, a work in which the painter puts forward a personal reflection on life, namely that only education can make men free as it releases them from their dependence on Fortune. Taking into consideration the maxim "ogni dipintore dipinge sé", we find that the 'portrait' and the self-portrait' are but two facets of the same phenomenon, thus allowing us to come to the conclusion that the portrait of Don Manuel is in actual fact a self-portrait. We reach this conclusion because, even though his features do not appear in the painting, his style and beliefs do. Viewed in this way, the portrait of Don Manuel is but a pretext for the crystallisation of the artist himself, who acquires life through it, as does Galatea at the tip of Pygmalion's chisel.

Keywords
Goya, portraits, emblems, education, fortune.