RAMÓN SATUÉ

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	1823
UBICACIÓN	Rijksmuseum. Amsterdam, Amsterdam, Netherlands
DIMENSIONES	107 x 83.5 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Rijksmuseum
FICHA: REALIZACIÓN/REVISIÓN	04 Apr 2010 / 16 Jun 2023
INVENTARIO	120 (SK-A-2963)

INSCRIPCIONES

D. Ramon Satue / Alcalde d[e] corte / P.r Goya 1823 ("Don Ramón Satué, Court Judge, By Goya, 1823", lower left).

HISTORIA

Goya made this portrait in Madrid.

It belonged to the collection of the Marquis of Heredia, in Madrid. It then entered the collection of Benito

Garriga, in the same city, who put it up for auction in 1890 at Paris' Hôtel Droûot auction house, where it was sold for 1,500 francs (lot number 3). It was sold again, at the same auction house, in 1902 (lot number 21). On this occasion it was purchased for 9,510 francs by Dr. Joachim Carvalho, who kept it at his property of Château de Villandry, in the Indre-et-Loire region of France. It was acquired by the Rijksmuseum, Amsterdam, in 1922.

ANÁLISIS ARTÍSTICO

Ramón Satué was the nephew of Don José Duaso y Latre, whom Goya also painted to thank him for secretly sheltering the artist during the anti-liberal reprisals. Satué was a judge in the supreme court, as the painting's inscription indicates, but his term in office ended in 1820. This discrepancy in dates has led to some differences of opinion with regards the date when the painting was executed. Some writers believe that the last digit of the date in the inscription could have been manipulated, possibly changing a 0 for the now visible 3. These same writers argue that there are clear similarities between this portrait and that of *Tiburcio Pérez Cuervo*, made in 1820. However, the number does not appear to have been modified, and neither does the rest of the text. Goya probably just wanted to record the position that Satué had previously held.

Although the Count of La Viñaza suggested that Goya must have painted this portrait when in hiding at Satué's uncle's house, thanks to Sánchez Cantón we know that the artist was in Duaso's house between January and May of 1824, making such an idea impossible.

The subject is shown standing, in half profile, wearing a black housecoat, red waistcoat and a white shirt open at the collar, revealing the topmost part of his chest. His hair is dishevelled. He has his hands in his trouser pockets, in a self-confident, manly gesture. Goya has concentrated all of the work's expressiveness in the face, which looks intently, and almost challengingly, out at the viewer. The face, which has been far more deliberately and carefully defined, contrasts with the loose way in which the body has been rendered. The greyish background is completely flat. The very limited colour palette is only brightened by the red of the waistcoat which is peeking out from underneath the buttoned-up jacket.

EXPOSICIONES

Goya
Ministry of Foreing Affairs Burdeos 1951
organized by the Bordeaux City Hall, consultant editor Gilberte Martin-Méry. From May 16th to June 30th 1951
cat. 57

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 115

Goya
Prado National Museum Madrid 1951
July 1951
cat. 25

Goya
Koninklijk Kabinet van Schilderijen Mauritshuis The Hauge 1970
organized by Ministerio de Estado y Asuntos Culturales and Réunion des Musées Nationaux, July 4th to September 13th 1970. Exhibited also at the Musée de l'Orangerie des Tuileries, Paris, October 25th to December 7th 1970, consultant editors Jeannine Baticle and A. B. de Vries
cat. 52

cat. 90

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vol. II, p. 225, cat. 514
1928-1950

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SÁNCHEZ CANTÓN, Francisco Javier
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Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 323, 329, cat. 1632

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ANGELIS, Rita de
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ENLACES EXTERNOS