

# ANTONIO VEYÁN Y MONTEAGUDO

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



El Hijo. Sor. Dn. Antonio Veyán y Monteagudo fue Colegial en el Mayor de S. Vicente Martir y Cathedrático de Vísperas de Canono en esta Vniuersidad de Huesca: Alcalde del Crimen y Oidor de la Real Audiencia de Cathaluña: Regente de la de Asturias: Del Supremo Consejo y Camara de Castilla, a cuio distinguido empleo le promovio S. M. año de 1782.

## DATOS GENERALES

CRONOLOGÍA

1782

UBICACIÓN

Museum of Huesca, Huesca, Spain

DIMENSIONES

231 x 172,5 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

Government of Aragon

FICHA: REALIZACIÓN/REVISIÓN

08 Feb 2010 / 14 Sep 2022

INVENTARIO

232 (03570)

## INSCRIPCIONES

El Hijo. Sor. Dn. Antonio Veyán y Monteagudo fue Colegial en el Mayor de Sn. Vicente Martir y Cathedrático de / Vísperas de Canono [sic] en esta Vniuersidad de Huesca: Alcalde del Crimen y Oidor de la Real Audiencia de Cathaluña: / Regente de la de Asturias: Del Supremo Consejo y Camara de Castilla, a cuio distinguido empleo le promovio S. M. año de 1782. (Bottom of canvas)

## HISTORIA

Goya was commissioned to paint this portrait by the Sertoriana University for the assembly hall of this same institution. The commission came through Jaime de Salas, Professor of Canon Law at the university and its representative in Madrid, and was to commemorate Veyán being named a member of the Supreme Council and Chamber of Castile, on 14 May 1782. The painting was executed in Madrid in October of that same year. Goya charged 35 doubloons for the work. It was entrusted to the Secondary Education Institute which occupied the headquarters of the by then disbanded Sertoriana University in 1845, and in 1968 it came to form part of the collection of the Museum of Huesca when this museum took over the same site.

#### ANÁLISIS ARTÍSTICO

Antonio Veyán y Monteagudo (Tamarite de Litera, Huesca, Ca. 1710-Madrid, 1784) was a student at the collegiate school of San Vicente, graduating in Law in 1728 and in Canon Law in 1732. He held various professorships at Huesca's Sertoriana University between the years of 1733 and 1748. He was Magistrate and Judge of the Court of Barcelona, as well as Regent of the Court of Asturias and a member of the Supreme Council and chamber of Castile.

The subject, with his less than attractive features, appears here in the centre of the composition, full length, almost life-size and looking straight out at the viewer. He wears a wig, black gown and a white magistrate's collar. In his right hand he holds a piece of paper bearing the painter's signature, whilst with his left hand he is gathering up his tunic at the waist. In the background, on the left-hand side, there is a desk covered with green fabric, over the top of which are spread papers and writing materials. Behind the desk, an open window gives us a glimpse of a tree-filled landscape, painted in colours reminiscent of the rococo style. On the right-hand side is a period armchair, upholstered in the same green as the desk and the large curtain that serves as a backdrop to this domestic scene. The floor is of reddish and brown hues.

This is an official court portrait of sorts, in which the expressive possibilities are somewhat limited - a far cry from the psychological insight achieved in the artist's work from the late 1780s onwards.

This was the first full-length portrait that Goya painted.

#### CONSERVACIÓN

The work was restored in the workshops of the Prado Museum between 1987 and 1989.

#### EXPOSICIONES

##### **Goya (1746 – 1828)**

Galleria Internazionale d'Arte Moderna di Ca'Pesaro Venecia 1989

consultant editor Antonio Fortún Paesa. From May 7th to July 4th 1989

cat. 22

##### **Aragón. Escenarios de Justicia**

Palacio de Sástago Zaragoza 2007

organized by the Consejo General de la Abogacía Española and the Colegio de Abogados de Zaragoza, consultant editor Rogelio Pérez Bustamante

cat. V.1

##### **Goya**

La Lonja, Torreón Fortea y Museo Pablo Gargallo Zaragoza 1992

consultant editor Julián Gállego

cat. 10

##### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 120

##### **Realidad e imagen. Goya 1746 – 1828**

Museo de Zaragoza Zaragoza 1996

consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996

cat. 22

## BIBLIOGRAFÍA

### **Un nuevo retrato de Goya en el Museo de Huesca: D. Antonio Veyán Monteagudo**

Boletín del Museo e Instituto Camón Aznar  
JARNE, Ricardo Ramón and ASCASO, Lourdes  
pp. 13-20  
XXVIII  
1987  
Ibercaja

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo  
pp. 164-165  
2013  
Pinacoteca de París

### **Goya y Aragón. Familia, amistades y encargos artísticos**

ANSÓN NAVARRO, Arturo  
pp. 145-146 (il.)  
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Caja de Ahorros de la Inmaculada de Aragón  
Col. Mariano de Pano y Ruata

### **Realidad e imagen. Goya 1746 – 1828**

TORRALBA SORIANO, Federico (comisario)  
pp. 88 y 89 (il.), cat. 22  
1996  
Gobierno de Aragón y Electa España

## ENLACES EXTERNOS