JOSÉ ANTONIO CABALLERO, MARQUIS OF CABALLERO (JOSÉ ANTONIO CABALLERO, MARQUÉS DE CABALLERO)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	1807
UBICACIÓN	Szépmüvészeti Muzeum. Budapest, Budapest, Hungary
DIMENSIONES	105 x 84 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Szépmüvészeti Muzeum Budapest
FICHA: REALIZACIÓN/REVISIÓN	28 Mar 2010 / 15 Sep 2022
INVENTARIO	250 (3792)

INSCRIPCIONES

Excmo. Sr. / Marques de Caballero / Ministro de / Gracia y / Justicia / por Goya / 1807 ("His Excellency the Marquis of Caballero, Minister of Grace and Justice, by Goya, 1807", on the piece of paper in the subject's left hand).

HISTORIA

This painting came from the collection of the Marquis of Corvera and was painted to hang in the Ministry of Grace and Justice. It was later in the Bayo and Pares collections, in Madrid. The Museum of Budapest acquired it in 1906.

ANÁLISIS ARTÍSTICO

José Antonio Caballero (Aldeadávila de la Ribera, Salamanca, 1754-Salamanca, 1821) succeeded Jovellanos in 1798 as secretary of state (minister) for Grace and Justice under King Charles IV.

He inherited the title of Marquis of Caballero in 1807. This portrait of him forms a pair with that of his wife, the *Marchioness of Caballero*, also painted by Goya.

The three-quarter-length painting shows the subject seated on a chair upholstered in red velvet with gold edges. He wears the uniform of minister, black frock coat with gold borders, red waistcoat and matching red trousers, and a white shirt with frills poking out at the neck. On his chest he wears the white and blue sash of the Order of Charles III, over which the Grand Cross of the order hangs. On one side of the frock coat we see the knight's insignia of the Order of Santiago, of which the sitter was also a member. In his left hand he holds some papers, on which are written the name and position of the subject together with the painter's signature and the date the portrait was made.

Their are considerable differences between the rapid, thickly loaded brushstrokes used on the sitter's clothing and medals and the fine, delicate ones of his face, which are applied with great care and skill. The sitter peers straight out at the viewer with an intense, keen and intelligent look in his eyes.

A *replica* of this painting exists in the Lowe Art Museum in Miami, United States, on loan to the museum from the Oscar B. Cintas Foundation.

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. 34

Pintura española de los siglos XVI al XVIII en las colecciones centroeuropeas
Museo Nacional del Prado Madrid 1981
consultant editor Alfonso E. Pérez Sánchez. From December 1st 1981 to January 31st 1982
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Iustitia. La Justicia en las Artes
Fundación Carlos de Amberes Madrid 2007

BIBLIOGRAFÍA

Goya 1746-1828
RICO LACASA, Pablo (Comisario)
pp. 124 y 125 (il.), cat. 34
1989
Electa

vol. I, p. 340, cat. 544

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
p. 171, cat. 458
1928-1950

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. III, p. 158
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 201, cat. 861
1970
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ENLACES EXTERNOS