

# MIGUEL DE MÚZQUIZ, COUNT OF GAUSA

CLASIFICACIÓN: DRAWINGS



## DATOS GENERALES

CRONOLOGÍA

Ca. 1784 - 1786

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

165 x 126 mm

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

16 Sep 2022 / 15 Jun 2023

INVENTARIO

2211 D6427

## INSCRIPCIONES

*Goya* (apocryphal signature, in pen, brown ink; recto, lower left)

*98.35T Cristal bleuté teinte et filets mr Boulay* (in pen; recto, lower part)

*69* (in pencil; reverse, upper left)

## HISTORIA

Juan Agustín Ceán Bermúdez, Madrid; Paul Lefort, Paris, 1864; Oudart, Paris, 28/29-1-1869, lot

106; Mrs Jay, Frankfurt; Oskar Kobielski, Bromberg (Poland); Sotheby's, New York, 25-1-2006; Museo del Prado, 2006.

#### ANÁLISIS ARTÍSTICO

See *Miguel de Múzquiz y Goyeneche, Count of Gausa*

Miguel de Múzquiz, Count of Gausa, was undoubtedly one of the most important figures in the government of the monarchy of Charles III. Goya knew the minister as he had signed a number of payment orders for his work for the Tapestry Factory and was an important person for him.

Múzquiz was not very graceful and in this drawing we can already see the moral blows and health problems that were to afflict him in his later years. It is possible to appreciate the passage of age in his tired eyes, with marked dark circles under his eyes, his direct gaze, the frankness of his character, and the sympathy of his kindly gesture.

In addition to the humanity with which Goya depicts him, he also shows his high social status through the sash and cross of the Order of Charles III and the medal of the knight of Santiago. These are depicted with admirable realism and naturalness, despite their size, in which the shine and flexibility of the moiré of the sash are evident, adapting to the folds of his clothing. Finally, her hand delicately holds a folded piece of paper, which hints at her tireless work in the State Administration.

This drawing was used in the preparation of the engraving by Fernando Selma (1752-1810) to illustrate the book by Francisco de Cabarrús, *In Praise of His Excellency the Count of Gausa*, which Cabarrús himself read before the Royal Society of Friends of the Country in Madrid on 24 December 1785.

#### EXPOSICIONES

**No solo Goya. Adquisiciones para el Gabinete de Dibujos y Estampas del Museo del Prado 1997-2010**

Museo Nacional del Prado Madrid 2011  
cat. 22

Madrid 2019  
cat. 16

#### BIBLIOGRAFÍA

LEFORT, Paul  
p. 106  
1869  
Hachette Livre Bnf

LOGA, Valerian von  
p. 227  
1903  
Klinkhardt & Biermann

MAYER, August L.  
p. 240  
1925  
Labor

**Libros con ilustraciones de Goya**

Boletín de la Real Academia de la Historia  
CASTAÑEDA, Vicente  
p. 58  
XXIV  
1946

**Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 374  
1970  
Office du livre

MEDRANO, José Miguel and GLENDINNING, Nigel  
pp. 28 y 129  
2005  
Banco de España

MATILLA, José Manuel  
p. 209  
2014  
Univ. Hamburger Kunsthalle

MATILLA, José Manuel y MENA, Manuela B.  
pp. 448-452  
2018  
Fundación Botín y Museo Nacional del Prado

MATILLA, José Manuel y MENA, Manuela B. (comisarios)  
p. 73  
2019  
Museo Nacional del Prado

#### PALABRAS CLAVE

**CONDE DE GAUSA MARQUÉS DE VILLAR DE LADRÓN MIGUEL DE MÚZQUIZ Y**

# GOYENCHE

ENLACES EXTERNOS