

# VICTOR GUYE

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



## DATOS GENERALES

CRONOLOGÍA

1810

UBICACIÓN

National Gallery of Art. Washington, Washington,  
United States

DIMENSIONES

103 x 84 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

The National Gallery of Art

FICHA: REALIZACIÓN/REVISIÓN

08 Apr 2010 / 16 Jun 2023

INVENTARIO

193 (1956.11.1)

## INSCRIPCIONES

*Ce portrait de mon Fils a été peint par Goya pour faire le pendant de celui de mon Frère le Général. Vt Guye* ("This portrait of my son was painted by Goya to make a pair with that of my brother the General. Vincent Guye", on the back of the canvas, now hidden by the relining).

## HISTORIA

Sharing the same origin as its companion piece, the portrait of Nicolas-Philippe G<sup>y</sup>e, this work also remained with its pair up until 1916. Between 1929 and 1941 it had various owners, belonging to a Mrs Horace, of New York; to Charles B. Harding, Catherine Tailer and Laura Harding.

In 1957 it was acquired by the National Gallery of Art in Washington, using funds from the bequest of William Nelson Cromwell.

#### ANÁLISIS ARTÍSTICO

Beruete was responsible for bringing this work to light, along with its pair, the portrait of *Nicolas-Philippe G<sup>y</sup>e*, in 1913. Very little biographical information is known about this person, although it is thought that, when older, he may have been a page to Joseph Bonaparte and that he would have been around six years old when Goya painted him.

The boy appears here in front of a dark background, giving a heightened sense of volume. He is standing, dressed in a bluish-green uniform with gold braiding and a white shirt with high collar - in short, the uniform of the Order of Pages. His brightly-lit face bears an intelligent, concentrated look. Of interest is the way in which his blond hair complements the golden adornments of the uniform. In his hands he carries a book, adding to the serious and not at all childish appearance of the portrait.

According to Manuela Mena, the single long shadow at the boy's feet defines the space in a very Velázquez-like manner.

#### EXPOSICIONES

##### **Goya en tiempos de guerra**

Museo Nacional del Prado Madrid 2008  
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008  
cat. 74

##### **Goya: Order and disorder**

Museum of Fine Arts Boston 2014  
cat. 49

#### BIBLIOGRAFÍA

##### **Deux portraits inédits**

Les Arts  
BERUETE Y MONET, Aureliano de  
núm. 136, París, 1913, pp.1-4  
136  
1913

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 261, cat. 884  
1970  
Office du livre

GUDIOL RICART, José  
vol. I, p. 343, cat. 554  
t. I  
1970  
Polígrafa

##### **Goya en tiempos de guerra**

MENA MARQUÉS, Manuela B.  
pp. 266, 267 (il.) y 268, cat. 74  
2008  
Museo Nacional del Prado

##### **Goya: Order & Disorder**

ILCHMAN, Frederick y STEPANEK, Stephanie  
L. (comisarios)  
p. 115  
2014  
Museum of Fine Arts Boston Publications

[www.vmfa.museum](http://www.vmfa.museum)

#### ENLACES EXTERNOS