

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 Guye, 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 Guye*, 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, Paris, 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

ENLACES EXTERNOS