# MIGUEL DE MÚZQUIZ Y GOYENECHE, COUNT OF GAUSA

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

**DATOS GENERALES**

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|---|---|
| CRONOLOGÍA | Ca. 1783 |
| UBICACIÓN | Bank of Spain, Madrid, Spain |
| DIMENSIONES | 210 x 127cm |
| TÉCNICA Y SOPORTE | Oil on canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | Banco de España |
| FICHA: REALIZACIÓN/REVISIÓN | 26 Aug 2022 / 15 Jun 2023 |
| INVENTARIO | 2126 P_542 |

**HISTORIA**

Barcelona 1883, Pau Milá i Fontanals (?); Madrid, 1900 (?), VIII Marquis of Casa Torres, until 1984; acquired by the Banco de España from the heiress of the Marquis of Casa Torres, 1993.

**ANÁLISIS ARTÍSTICO**

We can say with certainty that Miguel de Múzquiz y Goyeneche (Elbete, Navarre, 1817 -

Madrid, 1785), Marquis of Villar de Ladrón and Count of Gausa, knew Goya before 1783, as he had signed the invoices for the cartoons delivered between 1775 and 1779 to the Tapestry Factory, which must have led him to choose him to paint his portrait. On the other hand, the technique and style indicate a date prior to 1783. In those years Goya had received few commissions of this nature, and in later years he demonstrated more skill. The painting's deep green and gold tones and the warm-toned tiles are closely related to Goya's first known official portrait, that of *Antonio Veyán y Monteagudo* of 1782 ( Museum of Fine Arts, Huesca).

The defined details of the face, with its strong, precise brushstrokes, show a deep, kindly gaze that also reflects a certain melancholy and weariness. The embroidery and buckles emphasise the figure's presence in the luminous space. Some areas, such as the silky sheen of the coat, reveal the skill and speed of his pictorial technique. In this portrait, unlike the more modern portrait by *Cabarrús*, Goya added elements common to portraits of apparatus, such as the gilt table and the drapery.

A three-quarter copy is known to have belonged to José Lázaro Galdiano until shortly after 1913. It has been in the Ibercaja Goya Museum since 2022.

**EXPOSICIONES**

**Goya 1900**
Ministerio de Instrucción Pública and Bellas Artes Madrid 1900
consultant editors Aureliano de Beruete, Alejandro Ferrant, Marqués de Pidal and Ricardo Velázquez. May 1900
*cat.* 169

Madrid 2021

**Realidad e imagen. Goya 1746 – 1828**
Museo de Zaragoza Zaragoza 1996
consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996

Bilbao 2018
*cat.* 1

**BIBLIOGRAFÍA**


GUTIÉRREZ DE LOS RÍOS, C., conde de Fernán Núñez
1898
Librería de los Bibliófilos Fernando Fé

**Goya 1900**
t. II, pp. 262-263
2002
Ministerio de Educación, Cultura y Deporte, Dirección General de Bellas Artes y Bienes Culturales e Instituto del Patrimonio Histórico Español

ROMERO, Yolanda, et al.
pp.60-62
2019
Banco de España

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p.95, n. 228
1970
Office du livre

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

**Realidad e imagen. Goya 1746 – 1828**
TORRALBA SORIANO, Federico (comisario)
pp. 90-93
1996
Gobierno de Aragón y Electa España

ALBARRÁN MARTÍN, Virginia, MAURER, Gudrun and MENA, Manuela B.
pp. 35-37
2018
Fundación bancaria “la Caixa” y Museo Nacional del Prado


**PALABRAS CLAVE**

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

**ENLACES EXTERNOS**