LUIS MARÍA DE CISTUÉ MARTÍNEZ

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

DATOS GENERALES

CRONOLOGÍA	1791
UBICACIÓN	Musée du Louvre, París, France
DIMENSIONES	118 x 87.5 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Musée du Louvre
FICHA: REALIZACIÓN/REVISIÓN	31 Jan 2010 / 09 Jul 2024
INVENTARIO	165 (1476)

INSCRIPCIONES

D. LUIS MARIA DE CISTUE Y MARTÍNEZ A LOS / DOS AÑOS Y OCHO MESES D[E] SU ED[AD] ("DON LUIS MARIA DE CISTUE Y MARTÍNEZ AGED TWO YEARS AND EIGHT MONTHS", lower part of canvas).

HISTORIA

This work belonged to the Cistué family of Zaragoza. It was inherited by Teótimo Cistué y Escudero, V Baron of the Menglana. With the mediation of Duveen Brothers the work

travelled to the United States and was acquired by John D. Rockefeller of New York. In the 1980s, John Rockefeller Jr. sold it and it entered the collection of Yves Saint Laurent-Pierre Bergé. In 2009, Pierre Bergé donated it to the Louvre.

ANÁLISIS ARTÍSTICO

Luis María de Cistué (Madrid, 1788-Zaragoza, 1842), was the first son of *José de Cistué y Coll* and María Josefa Martínez de Ximén, member of Maria Luisa de Parma's chamber. With the death of his father in 1808, he inherited the title of 3rd Baron of the Menglana. At the age of four he received from the king the cross of the Order of Charles III, later embarking upon a meteoric career as both soldier and lawyer. He has a hero of the Spanish War of Independence, fighting alongside General Palafox and obtaining the titles of Colonel and Field Marshall. He was a very cultured man, a member of the Royal Academy of Fine Arts of San Luis, in Zaragoza, and academician of both the Royal Academy of History and the Royal Academy of Fine Arts of San Fernando. He became rector of the University of Zaragoza and was even put in charge of the military district of Aragon.

In this portrait he appears at the tender age of two years and eight months. The full-length portrait shows him dressed in the style of high society children of the time. He wears a blue suit decorated with a pink sash around the waist and a large ribbed collar made from lace. His outfit is finished off with a pair of blue shoes.

The figure, painted on top of a grey background, stands out from the empty, sombre space around him.

His long, golden hair, worn loose and with a centre parting, falls down over his shoulders. In his hands he holds a cord, the other end of which is tied to a dog. In his rosy face, his expressive blue eyes stand out, looking straight at the viewer and making this work one of the best portraits of children that Goya ever painted.

EXPOSICIONES

Exposición de obras de Goya y de objetos que recuerdan las manufacturas artísticas de su época
Museo de Zaragoza Zaragoza 1928
organized by la Real Academia de Nobles y Bellas Artes de San Luis in collaboration with the Junta del Patronato del Museo Provincial. April 1928
cat. 21

Goya. La década de Los Caprichos
Madrid 1992
organized by Real Academia de Bellas Artes de San Fernando sponsored by Fundación Central Hispano, Madrid, consultant editor Nigel Glendinnig. From October 26th 1992 to January 10th 1993
cat. 14

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 78

BIBLIOGRAFÍA

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p. 294, cat. 554
1928-1950

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GASSIER, Pierre y WILSON, Juliet
p. 99, cat. 293
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GUDIOL RICART, José
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Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. II, p. 92
1980-1982
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GLENDINNING, Nigel (Comisario)
p. 120, cat. 14
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Goya y Aragón. Familia, amistades y encargos artísticos
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pp. 177 (il.)-178
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Goya. 250 Aniversario
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Museo del Prado

Un portrait d'enfant de Goya pour le Louvre
Le revue des musées de France, Revue du Louvre
POMARÈDE, Vincent
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ENLACES EXTERNOS