THE CONSECRATION OF SAINT ALOYSIUS GONZAGA AS THE PATRON SAINT OF YOUTH (LA CONSAGRACIÓN DE SAN LUIS GONZAGA COMO PATRONO DE LA JUVENTUD)

CLASIFICACIÓN: EASEL PAINTING. RELIGIOUS



DATOS GENERALES

CRONOLOGÍA	Ca. 1763 - 1764
UBICACIÓN	Museum of Zaragoza, Zaragoza, Spain
DIMENSIONES	127 x 88 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Attributed work
TITULAR	Jaraba Town Hall (Zaragoza)
FICHA: REALIZACIÓN/REVISIÓN	28 Dec 2009 / 30 Jun 2025
INVENTARIO	73 en depósito

HISTORIA

Arnaiz and Buendía have suggested that this work was located in the Seminario de Nobles (Jesuit school)

belonging to the Calatayud Society of Jesus, and that following the expulsion of the order from Spain in 1767 the painting was taken to the Chapel of Nuestra Señora de Jaraba.

It was entrusted to the Museum of Zaragoza in 1985.

From December 5th, 2024, and while the Zaragoza Museum remains closed for works, the painting is part of the exhibition *'Goya. From the Museum to the Palace*' in the Aljafería Palace in Zaragoza.

ANÁLISIS ARTÍSTICO

This oval canvas depicts the consecration of the young Aloysius Gonzaga as Patron Saint of Youth by Pope Benedict XIII. In this scene, the pontiff is addressing the faithful, pointing to the sky where we can see the saint wearing a Jesuit cassock and holding a Madonna lily, a symbol of purity. He is being carried up into the heavens by a host of angels. To reinforce the Pope's message, Goya has given him a speech scroll which reads *INSPICE, ET FAC SECUNDUM EXEMPLAR* ("Look, and do likewise"). In the lower part of the composition we can see a card which has been covered with white paint and inscribed with the words *S. ALOYSIUS GONZA. J. A. SS. P. BENEDICTO BONUS EL EXEMPLA*.

In the background we can make out the form of a temple where another scene is taking place: the burial of the saint's remains. The device of linking two episodes from the same story in the same space was very common in the baroque period.

The painting as a whole is an exaltation of the Jesuit order. The composition corresponds to baroque models, with a very marked diagonal line which divides the work into two spaces: sacred and earthly. The execution is still clumsy and severe. It is possible to detect the influence of José Luzán in the Neapolitan and Roman rococo style of certain elements such as the pastel tones employed for the clothing of the group of youths on the right.

The work is of dubious attribution, and various Goya experts do not include it in their catalogues, although others argue that this is an early work produced during the artist's training period.

EXPOSICIONES

Goya joven (1746-1776) y su entorno
Museo e Instituto Camón Aznar Zaragoza 1986
consultant editorl José Rogelio Buendía. November 21st to December 20th 1986
cat. 3

Goya en Ponce
Museo de Arte de Ponce Ponce 1995
consultant editor María Luisa Cancela Ramírez Arellano. From May 13th to September 30th 1995
1995

Goya e Italia
Museo de Zaragoza Zaragoza 2008
organized by the Fundación Goya en Aragóna, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008
cat. 44

Goya. From the Museum to the Palace
Zaragoza 2024
cat.81

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Goya y Aragón. Familia, amistades y encargos artísticos
ANSÓN NAVARRO, Arturo
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Museo de Zaragoza. Guía
BELTRAN LLORIS, Miguel, et al.
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Zitro Comunicación

PALABRAS CLAVE

SAN LUIS GONZAGA PATRONO DE LA JUVENTUD

ENLACES EXTERNOS