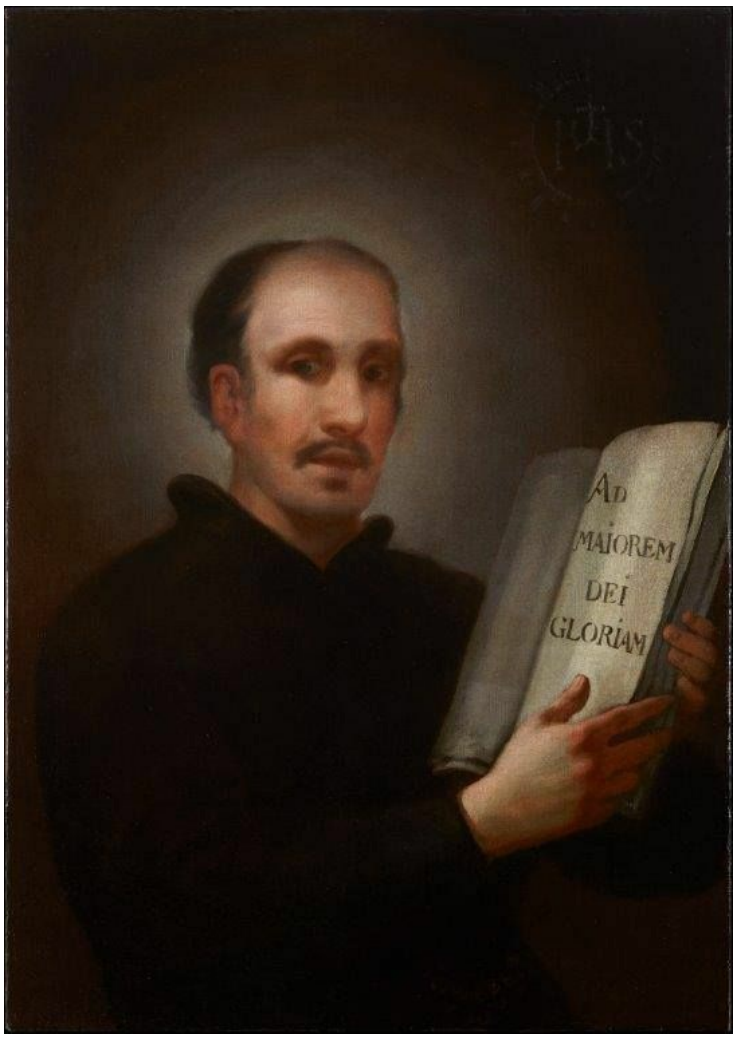
ST. IGNATIUS OF LOYOLA

CLASIFICACIÓN: EASEL PAINTING. RELIGIOUS



DATOS GENERALES

CRONOLOGÍA	Ca. 1775
UBICACIÓN	Museo Goya. Colección Ibercaja, Zaragoza, Spain
DIMENSIONES	85 x 57 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	Private collection
FICHA: REALIZACIÓN/REVISIÓN	26 Aug 2022 / 08 Jun 2023
INVENTARIO	1080 -

HISTORIA

Camón Aznar mentions that this picture was painted for Ignacio Ezcurra, viceroy of the Río de la Plata, and that according to its auction record at Christie's it belonged to Encarnación Ezcurra and later to Gregoria Rosas Ezcurra, daughters of the former. In fact, we know that Juan Ignacio de Ezcurra Ayerra (Pamplona, 1750 - Buenos Aires, 1827) moved to Argentina in the 1770s and that he carried out different mercantile and other activities there, but not as viceroy. Encarnación was his fifth daughter (Buenos Aires, 1795 - 1838), married to the Argentine military and politician Juan Manuel Ortiz de Rozas (or Rosas). Gregoria Ortiz de Rozas (or Rosas), sister of Juan Manuel, married Felipe Ignacio de Ezcurra Arguibal, eldest son of

Juan Ignacio. Consequently, Encarnación and Gregoria were sisters-in-law twice, but not sisters.

The painting of Saint Ignatius belonged to the Ezcurra family (maybe until the 1970s), so it has traditionally been assumed that it was Juan Ignatius who commissioned it from Goya in honor of his patron saint. Sold at Christie's, London, 1976; private collection, Madrid, 1979; private collection, Zaragoza; for sale at the Ansorena gallery, Madrid, 2019, with no successful buyer; on loan to the Museo Goya Ibercaja, Zaragoza, March 2021.

ANÁLISIS ARTÍSTICO

The Saint founder of the Jesuits is represented half- body in the black robe of his order. He turns to the right, but directly looks at the viewer. He stands on a neutral background, although tinged by the luminous aura that enhances his head and serves as his halo. A book in his hands is engraved with the slogan of the Society of Jesus: “AD / MAIOREM / DEI / GLORIAM" (To the greater Glory of God).

On the upper right, the monogram of the name Jesus, also distinctive of the order. All this follows the traditional iconography of the saint, which was established at the time of his canonization in 1622, although here he does not wear the usual beard, only a moustache. This detail and the emotional and serene expression of the face and gaze provide a touch of a naturalness through which Goya manages to bring us closer to the character. Goya´s skills in the application of colour, reddish tones and veiling is clearly evident in the face and hands, showing slightly the transparency of the skin. However, an academicist language of a mengsian character is the prevailing one.

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. 35

Goya y Zaragoza (1746-1775). Sus raíces aragonesas
Museo Goya. Colección Ibercaja Zaragoza 2015
cat. 24

Murcia 2015

Madrid 2022

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CAMÓN AZNAR, José
pp. 201-202
148-150
1979

Goya joven (1746 – 1776) y su entorno
BUENDÍA, José Rogelio (comisario)
p. 92
1986
Caja de Ahorros y Monte de Piedad de Zaragoza, Aragón y Rioja

Goya y Zaragoza (1746-1775). Sus raíces aragonesas
MENA MARQUÉS, Manuela B. et al.
pp. 156-157
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PALABRAS CLAVE

SAN IGNACIO DE LOYOLA

ENLACES EXTERNOS