THE VIRGIN WITH SAINT JOACHIM AND SAINT ANNE

CLASIFICACIÓN: EASEL PAINTING. RELIGIOUS



DATOS GENERALES

CRONOLOGÍA	Ca. 1772 - 1773
UBICACIÓN	Museo de Zaragoza, en depósito, Zaragoza, Spain
DIMENSIONES	96,6 x 74,7 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Private collection
FICHA: REALIZACIÓN/REVISIÓN	28 Jun 2021 / 12 Dec 2024
INVENTARIO	227 (9256)

HISTORIA

It´s possible that it was made for private devotional purposes or for a small oratory. Its origin is unknown until its presence in the 1960s in the stores of a capital of northern Spain, when it was bought by its owners as an anonymous work.

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

The group of the child Virgin accompanied by her parents is presented in a rounded form, with figures in voluminous cloaks, on an almost neutral background of golden tones, with the supernatural presence of the dove of the Holy Spirit projecting a beam of divine light in the upper area. Mary, slightly leaning towards her mother, listens attentively to her words, reminding us of the important educational role of St. Anne. On the other hand, St. Joachim, rigid, appears absorbed, as if aware of the transcendence of his daughter's future. The powerful modelling, the decisive fillings and the harmonious but calculatedly irregular composition are subjected to a dominant principle of simplicity that visually enhances the symbolic values. Among them, the blue and white colours typified for Mary's clothing, in a showy chromatic combination with those worn by her parents.

The attribution of this painting to Goya was made clear by its remarkable stylistic similarities with the mural painting of the *Charterhouse of Aula Dei (Zaragoza)*, dominated in both cases by a rigorously classicist language and a chromatic delicacy of rococo linage that were consolidated in the artist´s production during the 1770s. The figure of St. Joachim is reminiscent of the bearded figures in *Vesta's Sacrifice* and *Lot and his daughters* but, more particularly, of St. Joachim depicted in the *Nativity of the Virgin in Aula Dei*. The face of the child Virgin, with its clean oval shape and peculiar shading of the eye sockets, also finds clear parallels with other female faces in Aula Dei. The X-radiography of the painting reveals the author's confidence and mastery of the technique, without prejudice to some amendments such as the reduction of the volume of Mary's cloak on the side that excessively covered Saint Anne's cloak.

EXPOSICIONES

Goya y Zaragoza (1746-1775). Sus raíces aragonesas
Museo Goya. Colección Ibercaja Zaragoza 2015
18

Goya. From the Museum to the Palace
Zaragoza 2024
cat.131

BIBLIOGRAFÍA

TABAR ANITUA, Fernando
pp.54-65
11
2011

BUSTINDUY FERNÁNDEZ, Mª Pilar
pp.66-67
11
2011

Goya y Zaragoza (1746-1775). Sus raíces aragonesas
MENA MARQUÉS, Manuela B. et al.
pp.142-143
2015
Fundación Goya en Aragón, Ibercaja y Gobierno de Aragón

Goya. From the Museum to the Palace
pp.130-131
2024
Zitro Comunicación

PALABRAS CLAVE

ESPÍRITU SANTO SANTA ANA SAN JOAQUÍN VIRGEN MARÍA

ENLACES EXTERNOS