

IGNACIO GARCINI

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	1804
UBICACIÓN	The Metropolitan Museum of Art, New York, United States
DIMENSIONES	104 x 83 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	The Metropolitan Museum of Art
FICHA: REALIZACIÓN/REVISIÓN	17 Mar 2010 / 16 Jun 2023
INVENTARIO	170 (55.145.1)

INSCRIPCIONES

Dn / Ignacio Garcini por Goya 1804 ("Don Ignacio Garcini, by Goya, 1804", lower left-hand corner).

HISTORIA

This painting remained in the possession of the sitter himself until his death, when it was left to Doña Rosa Garcini and Arizcun, of Madrid, and then to Vicente Garcini de Madrid, followed by

Ricardo de Madrazo. It was sold to Colonel Oliver H. Payne of New York, to be inherited by his nephew, Harry Payne Bingham, who bequeathed it to the museum in 1955.

ANÁLISIS ARTÍSTICO

Don Ignacio Garcini y Queralt was Brigadier of the Corps of Engineers when Goya painted this portrait. His wife, *Josefa Castilla-Portugal*, also posed for the artist, with the two works forming a pair.

This three-quarter length portrait shows the subject before a dark background, giving an increased sense of volume. He is in military uniform, with the cross of the Order of Santiago - which he joined in 1806 - on his chest and which must have been added after the painting was finished. In his left hand he holds a sabre, of which only the hilt is visible, whilst his right hand is concealed inside his jacket. A beam of light illuminates Don Igacio's face, which is full of personality.

The details on the uniform, the cuffs of the jacket, the buttons, the medals and the collar, are all painstakingly rendered.

The hair, executed using light, delicate brushstrokes, further confirms Goya's skill as a painter of portraits.

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. 108

A loan exhibition of Goya (for the benefit of the Institute of Fine Arts New York University)

Wildenstein and Co. Gallery y New York University New York 1950

consultant editors Vladimir Visson y David Wildenstein in collaboration with Ima N. Ebin. From November 9th to December 16th 1950

cat. 18

Goya: Drawings and Prints

The Metropolitan Museum of Art New York 1955 from May 4th to 30th 1955

cat. 18

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. 67

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier p. 151, cat. 438 1928-1950

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet p. 198, cat. 820 1970 Office du livre

GUDIOL RICART, José vol. I, p. 326, cat. 491 t. 1 1970 Polígrafa

Francisco de Goya, 4 vols.

CAMÓN AZNAR, José vol. III, p. 147 1980-1982 Caja de Ahorros de Zaragoza, Aragón y Rioja

La década de los Caprichos. Retratos 1792-1804

GLENDINNING, Nigel (Comisario) p. 132, cat. 67 1992 Real Academia de Bellas Artes de San Fernando

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ENLACES EXTERNOS