# SAINT JOACHIM (SAN JOAQUÍN)

CLASIFICACIÓN: MURAL

SERIE: ORATORY OF THE COUNTS OF SOBRADIEL (MURAL PAINTING, CA. 1771-1773)(4/7)



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1771 - 1773 |
| UBICACIÓN | Museo Goya. Colección Ibercaja, Zaragoza, Spain |
| DIMENSIONES | 37 x 30 cm |
| TÉCNICA Y SOPORTE | Oil mural painting transferred to canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Attributed work |
| TITULAR | Ibercaja Collection |
| FICHA: REALIZACIÓN/REVISIÓN | 07 Oct 2010 / 09 Apr 2026 |
| INVENTARIO | 390 (2308) |

**HISTORIA**

It was acquired by the Cuban Carlos Francisco Javier del Valle Grao, who removed the paintings from the museum in 1932 and took them with him to La Habana in Cuba. The Cuban government seized the work along with two others from the series, Saint Anne (Santa Ana) and Saint Vincent Ferrer (San Vicente Ferrer), in 1965. According to its owner, it then travelled to Russia, and was subsequently acquired by unknown means by a private collection in Miami. It was finally bought at auction by Ibercaja in 1999 at the Dorotheum auction house in Vienna.

For further information see *The Dream of Saint Joseph*.

**ANÁLISIS ARTÍSTICO**

According to a written description by Ricardo del Arco (1915), this painting was located on the front wall of the oratory along with *Saint Anne*, the two compositions flanking a niche which held a sculpture.

This theme was included in the iconography of the oratory because it represents the namesake saint of the person who commissioned the work and its first owner, Joaquín Cayetano Cavero, the Count of Sobradiel.

The subject of the painting is depicted full-length, standing on a step against a neutral background of barely visible stone blocks. He is dressed in a green tunic and bright red cloak, and is shown in a three-quarter pose facing the viewer's right, with a di sotto in su perspective which monumentalizes the figure.

As in the case of the other three small format paintings, this work is characterized by energetic, sketchy brushstrokes which are somewhat careless but extremely expressive and lend the figures an impressive sense of volume through the use of light and colour.

For further information see *The Dream of Saint Joseph*.

**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. 6*

**Goya y el Palacio de Sobradiel**
Museo de Zaragoza Zaragoza 2006
organized by Gobierno de Aragón at the Museo de Zaragoza, consultant editor Juan Carlos Lozano López. From December 15th 2006 to February 4th 2007
*cat. 31*

**BIBLIOGRAFÍA**


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Revista de Ideas Estéticas
SÁNCHEZ CANTÓN. Francisco Javier
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1946

**Cuadros de Goya en el Museo Lázaro,**
Seminario de Arte Aragonés
CAMÓN AZNAR, José
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**Les peintures de Goya dans la chapelle du palais des Comtes de Sobradiel à Saragosse**
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**Goya en Zaragoza**
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**Datos inéditos y precisiones iconográficas y estilísticas sobre las pinturas que decoraban el oratorio del palacio de los condes de Sobradiel en Zaragoza, originales de Francisco de Goya**
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**Goya y Aragón. Familia, amistades y encargos artísticos**
ANSÓN NAVARRO, Arturo
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Caja de Ahorros de la Inmaculada de Aragón
Col. Mariano de Pano y Ruata

**Goya y el Palacio de Sobradiel**
LOZANO LÓPEZ, Juan Carlos (comisario)
passim (esp. pp. 274-275, cat. 31).
2008
Gobierno de Aragón, Dpto. de Educación, Cultura y Deporte

**Goya y Zaragoza (1746-1775). Sus raíces aragonesas**
MENA MARQUÉS, Manuela B. et al.
pp. 63-66
2015
Fundación Goya en Aragón, Ibercaja y Gobierno de Aragón

## ENLACES EXTERNOS