

# 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

##### **Francisco de Goya, 4 vols.**

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

##### **Vie et ouvre de Francisco de Goya**

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

##### **La década de los Caprichos. Retratos 1792-1804**

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

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