

# SAINT JEROME (SAN JERÓNIMO)

CLASIFICACIÓN: EASEL PAINTING. RELIGIOUS

SERIE: OVAL PAINTINGS FOR THE PENDENTIVES OF THE PARISH CHURCH OF SAN JUAN BAPTISTA IN REMOLINOS, ZARAGOZA (2/4)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1772

UBICACIÓN

Parish church of San Juan Bautista, Remolinos (Zaragoza), Spain

DIMENSIONES

192 x 96 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Attributed work

TITULAR

Parish church of San Juan Bautista in Remolinos

FICHA: REALIZACIÓN/REVISIÓN

07 Jan 2010 / 28 Jun 2023

## INSCRIPCIONES

*Sn. Jerónimo* (lower section)

## HISTORIA

See *Saint Ambrose*.

## ANÁLISIS ARTÍSTICO

The painting denominated Saint Jerome does not depict him as a penitent or cardinal as is customary; rather, he is shown as a bishop. In fact, the figure corresponds more closely to that of Saint Augustine which appears in other series dealing with the same theme in Muel and Calatayud in Zaragoza. He is wearing a miter and a bright blue cope decorated with gold edging and a pale green lining. His hands are open, and he appears to be praying as he looks heavenwards. The angel at his side, dressed in a bright yellow cloak, is holding his crosier.

For a history of the whole series, see *Saint Ambrose*.

## CONSERVACIÓN

The whole series underwent restoration work carried out by Teresa Grasa and Carlos

Barboza in 1989 with a view to their inclusion in the Venetian exhibition of Goya's work.

#### EXPOSICIONES

##### **Goya (1746 – 1828)**

Galleria Internazionale d'Arte Moderna di  
Ca'Pesaro Venecia 1989

consultant editor Antonio  
Fortún Paesa. From May 7th to  
July 4th 1989

cat. 7

##### **Joyas de un patrimonio**

Palacio de Sástago Zaragoza 1990

organized by Diputación  
Provincial de Zaragoza,  
consultant editors María del  
Carmen Lacarra Ducay, Carmen  
Morte García and José M. Valero  
Suárez. From December 28th  
1990 to March 3th 1991

cat. 13

##### **Pabellón de Aragón de la Exposición Universal de Sevilla**

Exposición Universal de Sevilla Sevilla 1992

consultant editor Federico  
Torralba Soriano.

pp. 200-209

#### BIBLIOGRAFÍA

##### **Goya. Composiciones y figuras, t. II**

BERUETE Y MORET, Aureliano

t. II. pp. 14, 160, cat. 22

1917

Blass

GUDIOL RICART, José

vol. I, p. 239, cat. 28

t. I

1970

Polígrafa

##### **"Goya. Cómo se hizo gran pintor"**

La Academia Cinegio

GARCÍA JULIÁN, Javier

pp. 25-27

1923

##### **L'opera pittorica completa di Goya**

ANGELIS, Rita de

p. 90, cat. 32

1974

Rizzoli

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

GASSIER, Pierre y WILSON, Juliet

pp. 74, 83, cat. 41

1970

Office du livre

##### **La fecha de construcción de la iglesia parroquial de Remolinos**

Seminario de Arte Aragonés

BORRÁS GUALIS, Gonzalo M.

pp. 91-93

XXXII

1980

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

CAMÓN AZNAR, José

vol. I, p. 59 y p. 236 (il.)

1980-1982

Caja de Ahorros de Zaragoza, Aragón y Rioja

##### **Goya y Aragón. Familia, amistades y encargos artísticos**

ANSÓN NAVARRO, Arturo

pp. 98, 99 y p. 102 (il.)

10

1995

Caja de Ahorros de la Inmaculada de Aragón

Col. Mariano de Pano y Ruata

##### **Goya y Aragón**

Goya

BORRÁS GUALIS, Gonzalo M.

pp. 15-30

2001

Galaxia Gutenberg S.A. y Círculo de Lectores

S.A.

#### PALABRAS CLAVE

### **SAN JERÓNIMO**

#### ENLACES EXTERNOS