

ARRIVAL OF THE VIRGIN OF PILAR TO ZARAGOZA AND APPARITION TO THE APOSTLE SANTIAGO

CLASIFICACIÓN: EASEL PAINTING, RELIGIOUS



DATOS GENERALES

CRONOLOGÍA

Ca. 1775

UBICACIÓN

Private collection, Madrid, Spain

DIMENSIONES

80 x 107 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Attributed work

TITULAR

Private collection

FICHA: REALIZACIÓN/REVISIÓN

24 Aug 2022 / 25 May 2026

INVENTARIO

836 225

HISTORIA

Work made known by the Marquis of Lozoya in 1951, when it belonged to the Rosillo collection in Madrid. It was offered for sale by the CAylus Gallery at the Maastrich antiques fair in 2011, at 4.5 million euros, although under the condition that it remain in Spain because it had been declared

nonexportable, did not find a purchaser. Between 2013 and 2018 it was deposited in the Museum of Zaragoza on loan. It was again auctioned at the Alcalá Gallery in Madrid (June 23, 2022), with a starting price of 2 million euros, with no success.

ANÁLISIS ARTÍSTICO

The painting represents an episode that Marian tradition places in the year 40 A.D. Santiago el Mayor and his disciples were in the city of Zaragoza when, on the bank of the Ebro river, they heard the voices of angels singing *Ave María gratia plena*, thus announcing the apparition in mortal form of the Virgin Mary on a jasper column that encouraged the apostle to spread her worship across Spain and to build a temple in the place of the event.

The 'sacred simulacrum' marks the central axis of the composition, distinguished by a large halo. In the lower half, the kneeling Apostle St. James stands out, characterized by the staff in his right hand and the pilgrim's shells on his left shoulder. He forms a group with the seven men he had converted (in fact, there are only six visible). According to tradition, their names were: Torcuato, Tesifón, Cecilio, Iscario, Segundo, Indalecio and Eufasio. In the composition the diagonal interplay of baroque style is evident, although the sense of color and the definition of the postures and faces are stylistically more advanced. The bright and vivid tones remind us of those of *The Preaching of St. Bernardine of Siena* (1781-1783).

There is also a close relationship between the two old bearded men in white robes and the apostles of the *dome of Regina Martyrum* in the Basílica del Pilar in Zaragoza (1780-1781).

EXPOSICIONES

Goya y el infante don Luis: el exilio y el reino.

Palacio Real, Madrid Madrid 2012

Arte y ciencia en la época de la
ilustración española.

Responsable científico Francisco
Calvo Serraller. Del octubre de
2012 a enero de 2013.

cat. 49

BIBLIOGRAFÍA

Dos Goyas inéditos de tema religioso

Archivo Español de Arte
LOZOYA, Marqués de
pp. 5-10
XXIV
1951

GUDIOL RICART, José
p. 253, cat. 115
t. I
1970
Polígrafa

Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
pp. 77-91
1970
Office du livre

PALABRAS CLAVE

VIRGEN DEL PILAR SANTIAGO APÓSTOL ZARAGOZA

ENLACES EXTERNOS