CAMILO GOYA

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

DATOS GENERALES

CRONOLOGÍA	Ca. 1783 - 1785
UBICACIÓN	Museum Zuloaga, Zumaia (Guipúzcoa), Spain
DIMENSIONES	94 x 71 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	Zuloaga colection
FICHA: REALIZACIÓN/REVISIÓN	03 Apr 2010 / 17 Feb 2025

HISTORIA

In the 19th century this work belonged to the Aragón-based collection of the Count and Countess of Quinto. It was sold at a public auction held in Paris in 1861 and was later acquired by the painter Ignacio Zuloaga at the beginning of the 20th century.

ANÁLISIS ARTÍSTICO

The identity of the sitter is still not known for certain. Some believe that the work depicts Camilo Goya y Lucientes, the painter's brother, who was ordained a priest in 1785, this possibly being the reason this portrait was painted. Arturo Ansón Navarro has proposed, with

some reservations, that it could represent the Huesca clergyman Antonio Arteta de Monteseguro (1745-1813), a friend of Goya and other ilustrados from Aragón, including Martín Zapater and Juan Martín de Goicoechea.

As for its chronology, opinions differ. Whilst Gudiol and Camon Aznar propose a date of 1800, Mayer and Desparmet Fitz-Gerard date the work to 1785, the year in which Camilo was ordained, whilst Ansón puts it in the period between 1780 and 1785, citing certain formal features of the painting and the characteristics it shares with the work of Mengs.

The subject is shown half-length and almost in half profile. He is seated in a green upholstered armchair in front of a neutral hazel-coloured background. To the left, we can just make out a number of books on top of a table. He is wearing the black habit of a prebendary, against which the strongly lit skin tones of his face and hands stand out even more.

It is an extremely simple, sober portrait, precisely modelled and similar to those that Goya painted in the decade of the 1780s of other ilustrado friends, such as *Juan Agustín Ceán Bermúdez*.

EXPOSICIONES

Francisco de Goya. IV Centenario de la capitalidad
organized by Ayuntamiento de Madrid and Dirección General de Bellas Artes at the Casón del Buen Retiro Madrid 1961
consultant editor Valentín de Sambricio

Goya et la modernité
Pinacothèque de Paris Paris 2013
from October 11st 2013 to March 16th 2014
cat. 121

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. 32

Zaragoza 2022
cat. 106

Realidad e imagen. Goya 1746 – 1828
Museo de Zaragoza Zaragoza 1996
consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996
cat. 26

Zaragoza 2023
*cat.*47

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
p. 41, cat. 321
1928-1950

GUDIOL RICART, José
vol. I, p. 317, cat. 451
t. I
1970
Polígrafa

Goya y Aragón. Familia, amistades y encargos artísticos
ANSÓN NAVARRO, Arturo
pp. 157 (il.) y 158
10
1995
Caja de Ahorros de la Inmaculada de Aragón
Col. Mariano de Pano y Ruata

Realidad e imagen. Goya 1746 – 1828
TORRALBA SORIANO, Federico (comisario)
pp. 98 y 99 (il.), cat. 26
1996
Gobierno de Aragón y Electa España

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
pp. 166-167
2013
Pinacoteca de París

RUYRA DE ANDRADE, Margarita and CALVO RUATA, José Ignacio
p. 188-189
2022
Fundación Zuloaga y Ayuntamiento de Zaragoza

Yo soy Goya. La Zaragoza que viví. 1746-1775
VV.AA. and LOZANO LÓPEZ, Juan Carlos
p.202
2023
Ayuntamiento de Zaragoza

ENLACES EXTERNOS