# SAINT GREGORY MAGNUS (SAN GREGORIO MAGNO)

CLASIFICACIÓN: EASEL PAINTING. RELIGIOUS

SERIE: FATHERS OF THE CHURCH, REMOLINOS (MURAL PAINTING, CA. 1772) (4/4)




**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 | Undisputed work |
| TITULAR | Parish church of San Juan Bautista in Remolinos |
| FICHA: REALIZACIÓN/REVISIÓN | 07 Jan 2010 / 28 Jun 2023 |

**INSCRIPCIONES**

*Sn. Gregorio* (lower section)

**HISTORIA**

See *Saint Ambrose*.

**ANÁLISIS ARTÍSTICO**

The figure identified as Saint Gregory Magnus is not wearing the tiara as would befit the Supreme Pontiff; rather, he is shown wearing a miter. He is sitting on clouds, receiving inspiration from the Holy Spirit, represented by a ray of white light which travels directly to his ear as he prepares to write in the illuminated manuscript in his hands. The saint is dressed in a gold damask cope with a pale green lining. The sleeves of his robes are made of white lace. A little angel, the youngest of all those depicted in this set of pendentives, holds his crosier; however, the saint should actually be shown carrying the traditional double cross.

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. 6*

### 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

### "Goya. Cómo se hizo gran pintor"
La Academia Cinegio
GARCÍA JULIÁN, Javier
pp. 25-27
1923

### Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 74, 83, cat. 40
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 239, cat. 26
t. I
1970
Polígrafa

### L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 90, cat. 31
1974
Rizzoli

### 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. 234 (il.)
1980-1982
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### Goya y Aragón. Familia, amistades y encargos artísticos
ANSÓN NAVARRO, Arturo
pp. 98, 99 y p. 100 (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**

**ESPÍRITU SANTO SAN GREGORIO MAGNO**

**ENLACES EXTERNOS**