# RAMÓN PIGNATELLI DE ARAGÓN Y MONCAYO

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



**DATOS GENERALES**

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| CRONOLOGÍA | 1791 |
| UBICACIÓN | Villahermosa Collection, Pedrola (Zaragoza), Spain |
| DIMENSIONES | 79,5 x 62 cm |
| TÉCNICA Y SOPORTE | Oil on canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Undisputed work |
| TITULAR | Private collection |
| FICHA: REALIZACIÓN/REVISIÓN | 15 Feb 2010 / 15 Jun 2023 |

**HISTORIA**

This painting belonged to Martín Zapater and was inherited by his grand-nephew Francisco Zapater y Gómez, from whom Valentín Carderera purchased it for the Duke and Duchess of Villahermosa.

**ANÁLISIS ARTÍSTICO**

Ramón Pignatelli Aragón y Moncayo (Zaragoza, 1734-1793), second son of the Count and Countess of Fuentes, was destined for a life in the clergy. He completed his doctorate in Canon Law at the University of Zaragoza, where he was rector. Canon of the Metropolitan Chapter of Zaragoza, instigator and defender of the Imperial Canal of Aragón, he was also one of the founders - together with other *ilustrados* - of

Zaragoza's Royal Economic Society of Friends of the Country.

This slightly more than bust-length portrait shows the subject against a dark, neutral background. He is wearing a wig, a black dress coat and a clerical collar. Worn proudly on his chest is the Cross of the Royal Order of Charles III.

It is thought to be a finished study made from life for a full-length work, the whereabouts of which are now unknown, which belonged to the subject's family, the Count and Countess of Fuentes. A replica of this other work is thought to have been made for the Imperial Canal, but appears to have been lost during the Spanish War of Independence. Several copies were made of the full-length portrait, including the one by Alejandro de la Cruz (late 18th century, Diputación Provincial de Zaragoza) and the one to replace that which was destroyed. Narciso Lalana was commissioned to make the latter in 1821, and it is now stored in the Museum of Zaragoza on behalf of the Imperial Canal of Aragón. Some writers consider this to be the original work by Goya, repainted by Lalana.

Some smaller copies also exist, such as the one which belonged to Zaragoza's scholar and writer Hilarión Gimeno y Fernández-Vizarra (now in a private collection).

#### EXPOSICIONES

**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. 13*

**La memoria de Goya**
Museo de Zaragoza Zaragoza 2008
organized by Fundación Goya en Aragón, consultant editor Juan Carlos Lozano López. From February 7th to April 6th 2008
*cat. 23*

**Goya**
La Lonja, Torreón Fortea y Museo Pablo Gargallo Zaragoza 1992
consultant editor Julián Gállego
*cat. 20*

**Realidad e imagen. Goya 1746 – 1828**
Museo de Zaragoza Zaragoza 1996
consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996
*cat. 31*

#### BIBLIOGRAFÍA


**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p. 99, cat. 292
1970
Office du livre

**Goya y Aragón. Familia, amistades y encargos artísticos**
ANSÓN NAVARRO, Arturo
pp. 165-167 (il.)
10
1995
Caja de Ahorros de la Inmaculada de Aragón
Col. Mariano de Pano y Ruata

GUDIOL RICART, José
vol. I, p. 284, cat. 312
t. I
1970
Polígrafa

**Iconografía de Ramón Pignatelli**
Ramón Pignatelli y su época (1734-1793)
RINCÓN GARCÍA, Wilfredo
pp. 11 (il), 80 (nota 21) y 93
1993
Gobierno de Aragón


#### ENLACES EXTERNOS