

Caylus



FRANCISCO IGNACIO RUIZ DE LA IGLESIA

(Madrid, 1649 - 1704)

*Saint Joachim, Saint Anne and the Virgin Mary, accompanied by Joseph and the
Angel Gabriel, at the Moment in Which the Holy Spirit Communicates to Her That
She Will be the Mother of Jesus*

Circa 1690

Oil on panel

26 x 19 cm

PROVENANCE:

Private collection

RELATED LITERATURE:

ANGULO ÍÑIGUEZ, D. «Francisco Ignacio Ruiz de la Iglesia», *Archivo Español de Arte*, LII, 208, 1979, pp. 367-404.

Carreño, Rizzi, Herrera y la pintura madrileña de su tiempo (1650-1700), Exhibition catalogue. Madrid: Ministerio de Cultura, 1986.

ZAPATA FERNÁNDEZ DE LA HOZ, T. "Nuevas noticias sobre la vida y obra de Francisco Ignacio Ruiz de la Iglesia", *Archivo Español de Arte*, LIV, 216, 1981, pp. 427-440.

ZAPATA FERNÁNDEZ DE LA HOZ, T. "Francisco Ignacio Ruiz de la Iglesia (1649-1703) en el Museo del Prado: revisión y nuevas atribuciones", *Boletín del Museo del Prado*, vol. XXXI, 49, 2013, pp. 82-95.

In spite of the fame and recognition among his contemporaries, thanks to the concession of the coveted titles of the Painter of the King and Chamber Painter, Francisco Ignacio Ruiz de la Iglesia (1649 - 1703) is still a figure barely known outside the specialized circles of Madrilenian painting of the second half of the 17th century. The scarce number of works attributed to him, his dispersion in different convents, churches and museums, as well as the disappearance of his abundant work in the fresco, technique in which he became a specialist, have contributed, among other causes, to his forgetfulness. Disciple of Francisco Camilo (1615 - 1673) and, later, of Juan Carreño de Miranda (1614 - 1685), Ruiz de la Iglesia is one of the most important Spanish painters of his time, since he alternated works with oil with numerous fresco decorations, temples in royal entrances, funerals or theatrical scenery and cultivated the engraving. His collaborations with Francisco de Herrera el Mozo (1627 - 1685), José Donoso (1628/32 - 1690) and Claudio Coello (1642 - 1693), the direct knowledge of the great Venetian and Flemish colorists, widely represented in the collections Real, as well as his inclination towards the painters of the Italian Baroque, led him to reach in his maturity an extremely personal art, in which it is necessary to emphasize his firm and sure drawing, and the originality of his compositions.

This unpublished painting responds precisely to these characteristics, and is the result of previous work in sketches on paper, which gives us an idea of its complexity and

the purpose for which this piece was conceived. Up to four preparatory drawings that can be directly related to the work are conserved, being the fundamental one the head for the figure of Saint Joseph that is in the National Museum of the Prado (D00311). In this same museum, two small details corresponding to a hand of Saint Joachim and the face of one of the cherubines that fly over the scene, also related (D00291 and D00189) are also conserved. On the other hand, among the collections of the Casa de la Moneda Museum in Madrid, we find two studies of the face of San Joaquin in the same paper, along with two other female heads, so everything seems to indicate that we are before a table that should have served Of model for a composition of greater scale and relative importance.

The theme of this *Saint Joachim, Saint Anne and the Virgin Mary, accompanied by Joseph and the Angel Gabriel, at the Moment in Which the Holy Spirit Communicates to Her That She Will be the Mother of Jesus*, is quite unusual in the iconography of this period in Madrid, but within the known and documented production of the artist we found that he was commissioned to decorate the chapel of Our Lady of the Snows at the Royal College of St. Thomas of Madrid, a project for which he conceived a group of paintings by Marian affairs in his altarpiece of which we know the affairs, with the exception of the auction, being therefore able to be treated of this work.



Fig. 1. Francisco Ignacio Ruiz de la Iglesia, *Cabeza varonil*, hacia 1688. Lápiz negro y sanguina sobre papel verjurado azulado, 206 x 150 mm. Madrid, Museo Nacional del Prado (D000311).



Fig. 2. Francisco Ignacio Ruiz de la Iglesia, *Estudio de mano derecha*, hacia 1688. Sanguina sobre papel agarbanzado. Madrid, Museo Nacional del Prado (D000291).