# ADORATION OF THE NAME OF GOD (ADORACIÓN DEL NOMBRE DE DIOS)

CLASIFICACIÓN: EASEL PAINTING. RELIGIOUS

SERIE: CORETO OF EL PILAR (MURAL PAINTING, SKETCHES AND DRAWINGS, 1771-1772)



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | 1772 |
| UBICACIÓN | Museo Goya. Colección Ibercaja, Zaragoza, Spain |
| DIMENSIONES | 75 x 152 cm |
| TÉCNICA Y SOPORTE | Oil on canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | Ibercaja Collection |
| FICHA: REALIZACIÓN/REVISIÓN | 04 Oct 2010 / 13 Jun 2023 |

**INSCRIPCIONES**

*Goya* (on the back in large letters).

**HISTORIA**

As described in rec. no. 2.4.1, this sketch was submitted to the Building Committee of the Metropolitan Chapter of Zaragoza on 27 January 1772.

It initially belonged to Juan Martín Goicoechea, a friend of Goya. It was then inherited by the Counts of Sobradiel; there is a record of its belonging to María Pilar Alcibar, the second wife of the Count of Gabarda, in 1867. When the exhibition in homage to Goya was held in Zaragoza in 1928, it was in the possession of Sancho de Castro. It was acquired by José Gudiol Ricart from Barcelona in around 1965. In 2003 it was purchased by Ibercaja.

The frame bears a label that confirms that it formed part of the exhibition entitled ‘Exposición de Arte Retrospectivo' held in Zaragoza in 1908, at which time it belonged to the Count of Sobradiel.

**ANÁLISIS ARTÍSTICO**

To a large extent the sketch corresponds to the large format fresco, although it does feature some subtle variations. There are alterations also visible to the naked eye, which have been well documented using radiography techniques.

It is a composition in the baroque style which clearly displays the Italian influence that the artist had absorbed during his recent stay in that country.

The contrasting light and shade which gives a sense of space to the composition is more notable in the sketch than in the final painting.

The canvas features a black ground visible through the craquelure which affects the work. The vivid colour palette dominated by the golden tones used for the skies accentuates the delicate technique used by Goya for this sketch.

See *Adoration of the Name of God*.

#### CONSERVACIÓN

Cleaned in 1993.

#### EXPOSICIONES

**Exposición de obras de Goya y de objetos que recuerdan las manufacturas artísticas de su época**
Museo de Zaragoza Zaragoza 1928
organized by la Real Academia de Nobles y Bellas Artes de San Luis in collaboration with the Junta del Patronato del Museo Provincial. April 1928

**Goya**
Koninklijk Kabinet van Schilderijen Mauritshuis The Hauge 1970
organized by Ministerio de Estado y Asuntos Culturales and Réunion des Musées Nationaux, July 4th to September 13th 1970. Exhibited also at the Musée de l'Orangerie des Tuileries, Paris, October 25th to December 7th 1970, consultant editors Jeannine Baticle and A. B. de Vries
*cat. 1*

**Goya joven (1746-1776) y su entorno**
Museo e Instituto Camón Aznar Zaragoza 1986
consultant editorl José Rogelio Buendía. November 21st to December 20th 1986
*cat. 24*

**Goya**
La Lonja, Torreón Fortea y Museo Pablo Gargallo Zaragoza 1992
consultant editor Julián Gállego
*cat. 4*

**Goya. El Capricho y la Invención. Cuadros de gabinete, bocetos y miniaturas**
Museo Nacional del Prado Madrid 1993
from November 18th 1993 to February 15th 1994. Exhibited also at the Royal Academy of Arts, London, March 18th to June 12th 1994 and The Art Institute of Chicago, Chicago, July 16th to October 16th 1994, consultant editors Manuela B. Mena Marqués and Juliet Wilson-Bareau
*cat. 2*

**Goya: Prophet der Moderne**
Alte Nationalgalerie Berlin 2005
from July 13th to October 3th 2005. Exhibitied also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
*cat. 1*

**Goya e Italia**
Museo de Zaragoza Zaragoza 2008
organized by the Fundación Goya en Aragóna, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008
*cat. 196*

**Goya y Zaragoza (1746-1775). Sus raíces aragonesas**
Museo Goya. Colección Ibercaja Zaragoza 2015
*cat. 8*

#### BIBLIOGRAFÍA

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pp. 38, 82, cat. 31

GUDIOL RICART, José
vol. I, p. 238, vol. II, pp. 32-36 (il.)
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1970

**Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas**
MENA, Manuela B. y WILSON-BAREAU, Juliet

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pp. 106-109 (il.), 344 (nº 2)
1993
Museo del Prado

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DOMINGO, Tomás and GÁLLEGO, Julián
pp. 47 (il.), 93-94 (il.)
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1987
Caja de Ahorros de la Inmaculada de Aragón
col. Mariano de Pano y Ruata

### Goya y Aragón. Familia, amistades y encargos artísticos

ANSÓN NAVARRO, Arturo
pp. 91-92 (il.)
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1995
Caja de Ahorros de la Inmaculada de Aragón
Col. Mariano de Pano y Ruata

### Goya y Zaragoza (1746-1775). Sus raíces aragonesas

MENA MARQUÉS, Manuela B. et al.
pp. 120-123
2015
Fundación Goya en Aragón, Ibercaja y Gobierno de Aragón

**ENLACES EXTERNOS**