THE DREAM OF SAINT JOSEPH (EL SUEÑO DE SAN JOSÉ)

CLASIFICACIÓN: MURAL

SERIE: ORATORY OF THE COUNTS OF SOBRADIEL (MURAL PAINTING, CA. 1771-1773)(1/7)

DATOS GENERALES

CRONOLOGÍA	Ca. 1771 - 1773
UBICACIÓN	Museum of Zaragoza, Zaragoza, Spain
DIMENSIONES	128 x 93 cm
TÉCNICA Y SOPORTE	Oil mural painting transferred to canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Attributed work
TITULAR	Government of Aragon
FICHA: REALIZACIÓN/REVISIÓN	05 Oct 2010 / 13 Jun 2023
INVENTARIO	388 (09260)

HISTORIA

This painting formed part of a set commissioned by Joaquín Cayetano Cavero Ahones y Pueyo de la Sierra (1735-1788), the Count of Sobradiel, to decorate the walls and ceiling of the oratory of his palace in Zaragoza, a building located in plaza de la Justicia which now houses the Illustrious Association of Notaries of Aragón.

Some time before 1926, the painting was lifted from the wall and transferred to canvas on the orders of Joaquín Cavero Sichar, Count of Gabarda. After his death, the Countess deposited the painting in the Provincial Museum of Zaragoza in 1929. Although it was acquired in 1930 by the Cuban Carlos Francisco Javier del Valle Grao, it remained in the museum's collection due to its poor state of conservation. In 1965 it was bought by the museum for 200,000 pesetas thanks to public subscription and various fundraising activities. It was restored twice (in 1966 and 1974) and definitively became part of the collection on 13 March 1976.

ANÁLISIS ARTÍSTICO

According to a written description by Ricardo del Arco (1915), this painting was located on the right-hand wall of the oratory opposite *Visitation (La Visitación)*, and had already suffered serious damage in its original location due to a crack in the wall.

The subject corresponds with the events narrated in the Gospel of Saint Matthew (1:20). Saint Joseph is shown sitting on a step and leaning on a pedestal, wrapped in a yellow blanket. A young angel speaks to him as he sleeps. Some architectural elements are visible in the middle ground of the room where the scene takes place. In the lower right-hand corner of the foreground we can see the flowering staff and a red cloak, while the Virgin Mary is depicted in a sitting position in the background on the left.

The scene is composed using visibly rigid parallel diagonal lines, repeating with slight variations the model created by the French painter Simon Vouet (1590-1649) for a lost work produced around 1638 in oil on wooden panel. That painting formed part of the decoration of the Chapel d'Hachères in the Church of the Feuillants in rue Saint-Honoré in Paris: Goya had the opportunity to observe it in the form of a print version produced by Michel Dorigny.

CONSERVACIÓN

The work underwent restoration work in 1966 at the Institute of Conservation and Restoration of Cultural Property in Madrid and subsequently in 1974.

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
núm. 6-8, 10,12,13

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. 198

Realidad e imagen. Goya 1746 – 1828
Museo de Zaragoza Zaragoza 1996
consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996
*cat.*8

Goya y el Palacio de Sobradiel
Museo de Zaragoza Zaragoza 2006
organized by Gobierno de Aragón at the Museo de Zaragoza, consultant editor Juan Carlos Lozano López. From December 15th 2006 to February 4th 2007
cat. 10

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