

# TRANSITION OF SAINT JOSEPH (EL TRÁNSITO DE SAN JOSÉ)

CLASIFICACIÓN: EASEL PAINTING. RELIGIOUS

SERIE: MONASTERY OF SAN JOAQUÍN AND SANTA ANA DE VALLADOLID (PAINTING, 1787) (1/4)



## DATOS GENERALES

CRONOLOGÍA

1787

UBICACIÓN

Royal Monastery of San Joaquín and Santa Ana,  
Valladolid, Spain

DIMENSIONES

220 x 152 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

Cistercian congregation of Saint Bernard

FICHA: REALIZACIÓN/REVISIÓN

18 Jan 2010 / 28 Jun 2023

## HISTORIA

The church of the monastery of Cistercian nuns in Valladolid was renovated in neoclassical style by Francisco Sabatini between 1781 and 1787. The same architect suggested to Charles III that Goya and Ramón Bayeu should be commissioned to paint the six altar paintings for the lateral chapels. Goya executed the three situated on the Epistle side, depicting the

themes *Transition of Saint Joseph, Saint Bernard and Saint Lutgardis*. Ramón Bayeu was responsible for the four paintings for the three altars on the Evangelist side of the church, dedicated to *The Virgin with Saint Francis of Assisi and Saint Anthony of Padua, Saint Benedict and Saint Scholastica*.

The consecration of the church took place on 1 October 1787, at which point the paintings would have already been finished, doubtless later than planned, since the initial end date for the work was the Feast Day of Saint Anne, on 26 July.

This commission saw the rivalry continue between Goya and his brothers-in-law, who had already had a "confrontation" over the work for the Basilica of San Francisco el Grande in Madrid, following the conflict in Zaragoza over the cupola of the Basilica del Pilar. Ramón Bayeu also understood the situation as such because he could not forgive Goya's professional success. Moreover, he had been left out of the previous commission, and he therefore put a great deal of effort into his works.

#### ANÁLISIS ARTÍSTICO

As in the case of the *Christ on the Cross* in the San Fernando Academy, now in the Prado Museum, this set of works is steeped in controversy. Many of the artist's critics decried the lack of religious feeling, the vulgarity and lack of vitality of religious works that they felt were executed without feeling, as a craftsman and not as an artist. Camón Aznar did believe Goya's talent to shine through in these works, praising the chromatic shading, chiaroscuro, the grandiosity of the figures, which he described as natural, and the idea of religious feeling which Goya has during this phase, reminiscent of the art of Mengs's circle and the Italian school. Sánchez Cantón insists that this set of works mark Goya's maturing as a religious painter.

In this image, we see Mary and Jesus accompanied by the lifeless body of Joseph, who died at the age of 111, according to traditional accounts. Mary gazes at her son with a pained expression, while Jesus extends his arms in a gesture of prayer, asking God to take Joseph to his side.

*The Transition of Saint Joseph* is characterized by strong contrasts of light and shade. A divine ray of light illuminates the scene from the top left-hand corner, as if it came from a lantern hung in the church itself, bathing the body of Joseph in light while leaving other areas of the composition in gloom, giving an austere feel to the work. The other highlighted areas in the scene are the halos above the heads of Jesus and Mary.

As in the *Annunciation*, the faces in this painting have classicist features and the figures are monumental, once again shown from a low viewpoint. In terms of the colours used, the blue of the Virgin's mantle, the yellows of Joseph's dress, the grey of Jesus' tunic and the white of the sheet contrast with each other in a subtle harmony reminiscent of grisaille work, contributing to the sadness of the scene. The folds of their clothing fall naturally. Thanks to Sambricio, we know that among the materials received by Goya to carry out the work (oils, pigments, and so on) there were "twenty-three varas of holandilla linen in Blue and Crimson to make a mantle and a tunic" and the services of a seamstress, which suggests that Goya probably studied mannequins for this work, as it is supposed that he did for his large-format paintings.

The set of works as a whole gives off a sober feel, integrating perfectly with the architectural surroundings.

The geometric composition is also sober and of an "architectural style", as Goya himself

commented, here expressed by the vertical line of Christ's posture, the diagonal represented by Mary, and the horizontal line of Joseph's body. The forms are given a very plastic feel by the ordered hanging of the fabrics and their monumentality, their sculptural treatment.

Since Goya's father had died shortly before this painting was produced, it has been posited that this work was intended as an idealized portrait of the artist as the Redeemer with his parents, whose physical appearance is not known to us. Although the composition could be said to be cold and solemn, the emotions expressed by the figures denote a personal interest in the subject which adds to the sadness of the scene.

#### EXPOSICIONES

**Francisco de Goya. IV Centenario de la capitalidad**  
organized by Ayuntamiento de Madrid and Dirección General de Bellas Artes at the Casón del Buen Retiro Madrid 1961  
consultant editor Valentín de Sambricio  
cat. LXVII

**Goya**  
Musée Jacquemart-André Paris 1961  
consultant editor Jean-Gabriel Domergue. From December 1961 to February 1962  
cat. 30

**Goya y el espíritu de la Ilustración**  
Museo Nacional del Prado Madrid 1988  
from October 6th to December 18th 1988. Exhibited also at Museum of Fine Arts, Boston, January 18th to March 26th 1989; The Metropolitan Museum of Art, Nueva York, May 9th to July 16th 1989, Madrid curator Manuela B. Mena Marqués, scientific directors Alfonso E. Pérez Sánchez and Eleanor A. Sayre  
cat. 55

**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. 24

**Goya**  
La Lonja, Torreón Fortea y Museo Pablo Gargallo Zaragoza 1992  
consultant editor Julián Gállego  
cat. 16

**Goya. 250 Aniversario**  
Museo Nacional del Prado Madrid 1996  
consultant editor Juan J. Luna. From March 29th to June 2nd 1996  
cat. 70

#### BIBLIOGRAFÍA

**El Real monasterio de San Joaquín y Santa Ana de Valladolid**  
Boletín de la Comisión de Monumentos Históricos y Artísticos de la provincia de Valladolid  
ALCOCER Y MARTÍNEZ, Mariano  
3  
1926

**Tapices de Goya**  
SAMBRICIO, Valentín de  
p. LXXXII, nº 109  
1946  
Patrimonio Nacional

**Goya pintor religioso. (Precedentes italianos y franceses)**  
Revista de Ideas Estéticas  
SÁNCHEZ CANTÓN, Francisco Javier  
pp. 291-293  
IV, 15-16  
1946

**L'œuvre peint de Goya. 4 vols**  
DESPARMET FITZ - GERALD, Xavier  
vol. I, p. 123, cat. 77  
1928-1950

**Vie et oeuvre de Francisco de Goya**  
GASSIER, Pierre y WILSON, Juliet  
pp. 56, 79, 95, cat. 236 y p. 56 (il.)  
1970  
Office du livre

GUDIOL RICART, José  
vol. I, p. 273, cat. 246  
t. I  
1970  
Polígrafa

**L'opera pittorica completa di Goya**  
ANGELIS, Rita de  
p. 102, cat. 214  
1974  
Rizzoli

**Diplomatario**  
GOYA Y LUCIENTES, Francisco de  
p. 284, nº 133  
1981  
Institución Fernando el Católico

**Francisco de Goya, 4 vols.**  
CAMÓN AZNAR, José  
p. 284, nº 133  
1980-1982  
Caja de Ahorros de Zaragoza, Aragón y Rioja

**Goya**  
GÁLLEGO, Julián  
p. 60, cat. 16 y p. 61 (il.)  
1992  
Electa

**Goya. 250 Aniversario**  
LUNA, Juan J. (Comisario)  
p. 350, cat. 70 y p. 153 (il.)  
1996  
Museo del Prado

**Cartas a Martín Zapater**  
GOYA Y LUCIENTES, Francisco de  
p. 262-263, nº 97  
2003  
Istmo

PALABRAS CLAVE

**JESÚS VIRGEN MARÍA SAN JOSÉ**

ENLACES EXTERNOS