

SAINT FRANCIS BORGIA SAYING GOODBYE TO HIS FAMILY (SAN FRANCISCO DE BORJA DESPIDIÉNDOSE DE SU FAMILIA) (SKETCH)

CLASIFICACIÓN: EASEL PAINTING. RELIGIOUS

SERIE: CHAPEL OF SAN FRANCISCO DE BORJA (PAINTING, SKETCHES AND DRAWINGS, 1788)(2/6)



DATOS GENERALES

| | |
|--------------------------------------|---------------------------|
| CRONOLOGÍA | Ca. 1788 |
| UBICACIÓN | Private collection |
| DIMENSIONES | 38 x 29,3 cm |
| TÉCNICA Y SOPORTE | Oil on canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Undisputed work |
| TITULAR | Private collection |
| FICHA: REALIZACIÓN/REVISIÓN | 20 Jan 2010 / 28 Jun 2023 |
| INVENTARIO | 1080 - |

HISTORIA

This is the sketch for the painting located on the left-hand side of the chapel of Saint Francis Borgia in Valencia Cathedral.

It belonged to the collection of Mr. Francisco Acebal y Arratia and later passed to the Marchioness of Santa Cruz in Madrid. The sketch remained there until it was acquired by its current owner. Its history has always been linked to that of its companion sketch for *Saint Francis Assisting a Dying Man*.

ANÁLISIS ARTÍSTICO

This sketch shows almost no variations in relation to the definitive work, and has the same number of figures, the only difference being that one of the saint's daughters is replaced by a gentleman. The composition also follows the same schematic lines: the weight of the horizontal frieze is offset by the pyramidal point which is created by the saint and his heir.

The differences to be found lie in painting technique and some fine details. The brushwork is looser in this cartoon, with many light white touches which illuminate the figures' clothing. He has not skimped on the emotional intensity of the scene in this sketch: indeed, the feeling captured in this version is moderated slightly in the definitive painting, which has more monumental proportions.

The balustrade on which the child is leaning has been elevated to reduce any abruptness in the perspective, while in the background architecture the arches, ionic columns, and entablature have been substituted with a single arch whose outer curve is bordered by a wide band featuring horsemen sculpted in relief.

Some copies have come to light, such as that published by Morales in *Goya pintor religioso* (1990, pp. 198-199, cat. A79).

CONSERVACIÓN

It was lined in an old restoration.

EXPOSICIONES

Pinturas de Goya

Museo Nacional del Prado Madrid 1928
consultant editor Fernando
Álvarez de Sotomayor. From
April to -May 1928
cat. 11

Goya and his times

The Royal Academy of Arts London 1963
cat. 66
cat. 66

El arte europeo en la corte de España durante el siglo XVIII

Galerie des Beaux-Arts Burdeos 1979
Exhibited also at Grand Palais,
París y Museo Nacional del
Prado, Madrid
cat. 18

Goya en las colecciones madrileñas

Museo Nacional del Prado Madrid 1983
consultant editor Enrique
Lafuente Ferrari. From April
19th to June 20th 1983
cat. 11

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. 16

Goya y Maella en Valencia. Del boceto al cuadro de altar

Catedral y Museo de Bellas Artes Valencia
2002
organized by Subsecretaría de
Promoción Cultural de la
Generalitat Valenciana,
Consortio de Museos de la
Comunidad Valenciana,
Arzobispado de Valencia and
Museo de Bellas Artes de
Valencia, consultant editor
Benito Navarrete Prieto. From
March to May 2002
cat. 7

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier
p. 126, cat. 81
1928-1950

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p. 96, cat. 241
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 275, cat. 257
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1970
Polígrafa

L'opera pittorica completa di Goya

ANGELIS, Rita de
p. 103, cat. 225
1974
Rizzoli

Francisco de Goya, 4 vols.

CAMÓN AZNAR, José
vol. II, p. 62 y p. 171 (il.)
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas

MENA, Manuela B. y WILSON-BAREAU, Juliet
(comisarias)
pp. 146-151, 351, 352, cat. 16 y p. 148
1993
Museo del Prado

Goya y Maella en Valencia. Del boceto al cuadro de altar

NAVARRETE PRIETO, Benito (comisario)
pp. 94-96, cat. 7

Generalitat Valenciana

PALABRAS CLAVE

SAN FRANCISCO DE BORJA

ENLACES EXTERNOS