

ANGEL HEAD (1)

CLASIFICACIÓN: DRAWINGS

SERIE: CORETO OF EL PILAR (MURAL PAINTING, SKETCH, DRAWINGS)



DATOS GENERALES

CRONOLOGÍA

Ca. 1772

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

451 x 350 mm

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

04 Oct 2021 / 15 Jun 2023

INVENTARIO

2123 D4394

INSCRIPCIONES

Franco Goya (bottom left-hand corner)

HISTORIA

Javier Goya, Madrid, 1828; Mariano Goya, Madrid, 1854; Valentín Carderera, Madrid, c. 1861; Mariano Carderera, Madrid, 1880; Prado Museum, 1886.

ANÁLISIS ARTÍSTICO

This is one of the three known preparatory drawings of heads of angels with young men for the vault of the choir stalls in the Basílica del Pilar in Saragossa, which Goya painted in fresco in 1772 on the theme of the Adoration of the Name of God. The other two drawings are in the Zaragoza Museum and the Louvre. With this commission he demonstrated his ability to produce a large-scale composition, his first public work and one for a singularly emblematic place in the city.

The changes between the preparatory sketch and the final fresco, as well as their comparison with the three drawings, show that Goya studied the work carefully.

There are some discrepancies as to which of the various angels in the fresco corresponds to each of the three drawings, if one can speak of a direct correspondence. This one in particular is related to the standing angel on the left of the composition.

The way in which they are drawn corresponds to a prototype of ideal classicist beauty that Goya had contemplated during his stay in Italy, using parallel and crossed strokes to achieve the shading on the face. Occasionally he darkens the area around the eyes as a more expressive device.

EXPOSICIONES

El arte de Goya

Museo de Arte Occidental de Tokio Tokyo 1971
from 16th 1971 to January 23th
1972. Exhibited also at the Kyoto
Municipal Museum of Art, January
29th to March 15th 1972.
cat. 209

Santander 2017

Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 - 1981)

Hamburger Kunsthalle Hamburg 1980
cat. 209

Madrid 2019
cat. 3

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

Museo Goya. Colección Ibercaja Zaragoza 2015
cat. 9

BIBLIOGRAFÍA

Goya: etude biographique et critique suivie des catalogues complets

LAFOND, Paul
p. 11
1902
Librarie de l'Art Ancien et Moderne

SÁNCHEZ CANTÓN, Francisco Javier
p. 450
1954
Museo del Prado

GUDIOL RICART, José.
pp. 19-23
35
1965

Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
pp. 82, cat. 32
1970
Office du livre

GUDIOL RICART, José
t. I, pp. 239, cat. 25
t. I
1970
Polígrafa

Dibujos de Goya, 2 vols

GASSIER, Pierre
pp. 26-27, cat. 1
1975
Noguer

El mundo de Goya en sus dibujos

LAFUENTE FERRARI, Enrique
p. 32
1979
Urbión

Goya, Das Zeitalter de Revolutionen. 1789-1830

HOFMANN, Werner (ed.)
p. 256
1980
Prestel-Verlag Münche und Hamburger
Kunsthalle

CAMÓN AZNAR, José
vol. I, p. 55
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)
p. 106-108
1993
Museo del Prado

Goya y Aragón. Familia, amistades y encargos artísticos

ANSON NAVARRO, Arturo
p. 89-92
10
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. 123-124 cat. 9
2015
Fundación Goya en Aragón, Ibercaja y Gobierno
de Aragón

MATILLA, José Manuel y MENA, Manuela B.

MATILLA, José Manuel y MENA, Manuela B.

MATILLA, José Manuel y MENA, Manuela B.
(comisarios)

pp. 31
2017
Fundación Botín y Museo Nacional del Prado

pp. 319-321 cat. 29
2018
Fundación Botín y Museo Nacional del Prado

pp. 56 cat. 3
2019
Museo Nacional del Prado

PALABRAS CLAVE

CABEZA ÁNGEL ADORACIÓN DEL NOMBRE DE DIOS CORETO BASÍLICA DEL PILAR

ENLACES EXTERNOS