

# REST ON THE FLIGHT TO EGYPT (DESCANSO EN LA HUIDA A EGIPTO)

CLASIFICACIÓN: EASEL PAINTING. RELIGIOUS



## DATOS GENERALES

CRONOLOGÍA

Ca. 1768 - 1770

DIMENSIONES

31 x 20 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Attributed work

TITULAR

Private collection

FICHA: REALIZACIÓN/REVISIÓN

29 Dec 2009 / 27 Jun 2023

## HISTORIA

According to Guidol, this painting came from a family from Fuendetodos (Zaragoza). It later belonged to the Simonsen Collection in Sao Paulo, and is currently part of a private collection in Switzerland.

## ANÁLISIS ARTÍSTICO

This work was first published by Gudiol. It shares its provenance and history with that of the painting *Weeping over the Dead Christ*, and it has occasionally been suggested that the two

painting form a pair. However, it is clear that they do not in fact go together, as confirmed by the difference in supports.

In the painting we can see Joseph, Mary and the Christ Child next to a building. In the background there is a wooded landscape which denotes a pastoral scene. The figures are executed as if this were a sketch, and this would explain the painting's small size, although it could also be a small family devotional painting.

The composition makes reference to *Holy Family with the Infant Saint John the Baptist*, an engraving from 1642 by Michel Dorigny.

Goya's version simplifies some details, such as Jesus' feet or Mary's hand, which have been expressed with rapid brushstrokes. Moreover, we can see the way that Mary's thighs have been painted a touch too long: this elongation will be a recurring feature in Goya's work.

The work's date is subject to much doubt. The date indicated above is that proposed by Gassier, Wilson, and Gudiol. Arnaiz believes that the painting was carried out later, since some of its features are more advanced than those of earlier works dating from end of the 1760s. It is possible that its supposed provenance of Fuendetodos has led people to believe that it was an early work, but Arnaiz sees similarities in the treatment of the faces, trees, and sky between this work and Goya's tapestry designs from 1775-1776, and therefore dates the work as being from 1773-1775.

#### CONSERVACIÓN

The head of the Christ Child shows reworking which has been confused with a restoration which did not take place.

#### EXPOSICIONES

##### **Goya joven (1746-1776) y su entorno**

Museo e Instituto Camón Aznar Zaragoza 1986

consultant editor| José Rogelio

Buendía. November 21st to

December 20th 1986

cat. 6

#### BIBLIOGRAFÍA

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GASSIER, Pierre y WILSON, Juliet

pp. 74, 8, cat. 7

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vol. I, p. 236, cat. 7 y vol. II, p. 14

t. I

1970

Polígrafa

##### **L'opera pittorica completa di Goya**

ANGELIS, Rita de

p. 89, cat. 11

1974

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##### **Francisco de Goya, 4 vols.**

CAMÓN AZNAR, José

vol. I, p. 42 y p. 212 (il.)

1980-1982

Caja de Ahorros de Zaragoza, Aragón y Rioja

##### **Goya joven (1746 - 1776) y su entorno**

BUENDÍA, José Rogelio (comisario)

p. 75, cat. 6 y lám. VII

1986

Caja de Ahorros y Monte de Piedad de

Zaragoza, Aragón y Rioja

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

ANSÓN NAVARRO, Arturo

p. 60

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1995

Caja de Ahorros de la Inmaculada de Aragón

Col. Mariano de Pano y Ruata

#### PALABRAS CLAVE

**GUDIOL EGIPTO HUIDA VIRGEN MARÍA NIÑO JESÚS SAN JOSÉ**

#### ENLACES EXTERNOS

