# THE BURIAL OF CHRIST (EL ENTIERRO DE CRISTO)

CLASIFICACIÓN: MURAL

SERIE: ORATORY OF THE COUNTS OF SOBRADIEL (MURAL PAINTING, CA. 1771-1773)(3/7)



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1771 - 1772 |
| UBICACIÓN | Lázaro Galdiano Museum, Madrid, Spain |
| DIMENSIONES | 155 x 112 cm |
| TÉCNICA Y SOPORTE | Oil mural painting transferred to canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Attributed work |
| TITULAR | Lázaro Galdiano Foundation |
| FICHA: REALIZACIÓN/REVISIÓN | 06 Oct 2010 / 13 Jun 2023 |
| INVENTARIO | 389 (2003) |

**HISTORIA**

The painting, which had been transferred to canvas, was acquired by José Lázaro Galdiano in the same year and features in the inventory of the Lázaro Galdiano Museum drawn up in 1949-50 by Emilio Camps Cazorla.

For further information see *The Dream of Saint Joseph*.

#### ANÁLISIS ARTÍSTICO

The scene takes place in the entrance to a cave and features two angels who have taken Christ down from the cross and are holding his body on the shroud. In the lower left-hand section of the painting we can see Mary Magdalene on her knees anointing Christ's feet. In the middle ground, the sorrowful Virgin holds her head in her hand and Saint John prays, his eyes turned heavenwards. In the lower right-hand corner there is a basket and cloth, and next to them the sign that had been fixed to the cross and the nails used in the crucifixion.

The depiction of the body of Christ being buried by angels as opposed to by Joseph of Arimathea and Nicodemus has a historical tradition in Italian painting of the 16th century.

The composition is copied with some variations from an original work by the French painter Simón Vouet (1590-1649) produced for Dominique Seguiré, Grand Almoner to the King and Bishop of Meaux, to decorate the chapel of his Bishop's Palace. Goya's work is based on a 1641 print by Pierre Daret.

For further information see *The Dream of Saint Joseph*.

#### CONSERVACIÓN

The work underwent restoration work in 1960; however, it was not correctly treated during this process and had to be restored once more in 2003 due to delamination. Its current state is so fragile that it is considered inadvisable to move the work.

#### EXPOSICIONES

**Exposición de obras de Goya y de objetos que recuerdan las manufacturas artísticas de su época**
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*núm. 6-8, 10,12,13*

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LOZANO LÓPEZ, Juan Carlos (comisario)
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**ENLACES EXTERNOS**