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 Apri 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
Exhibitied 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, Consorcio de Museos de la Comunitad Valenciana, Arzobispado de Valencia and Museo de Bellas Artes de Valencia, consultant editor Benito Navarrete Prieto. From March to May 2002
cat. 7

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

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GASSIER, Pierre y WILSON, Juliet
p. 96, cat. 241
1970
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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
2002
Generalitat Valenciana

PALABRAS CLAVE

SAN FRANCISCO DE BORJA

ENLACES EXTERNOS