APPARITION OF SAINT ISIDORE TO SAINT FERDINAND III (APARICIÓN DE SAN ISIDORO A FERNANDO III EL SANTO) (SKETCH)

CLASIFICACIÓN: EASEL PAINTING. RELIGIOUS

SERIE: CHURCH OF SAN FERNANDO DE TORRERO (SKETCHES, 1799-1800) (1/3)



DATOS GENERALES

CRONOLOGÍA	1800
UBICACIÓN	Buenos Aries National Museum of Fine Arts, Buenos Aires, Argentina
DIMENSIONES	44.2 x 28.5 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	National Museum of Fine Arts, Argentina
FICHA: REALIZACIÓN/REVISIÓN	31 Jan 2010 / 13 Jun 2023
INVENTARIO	88 (2563)

HISTORIA

The Church of San Fernando de Torrero was built at the behest of Ramón Pignatelli for the spiritual

wellbeing of the workers on the Imperial Canal of Aragón. In 1800 the church was finished, and the altars were decorated with three paintings commissioned to Goya with the subjects *Apparition of Saint Isidore to Saint Ferdinand III*, *Saint Elizabeth Curing a Sick Woman*, and *Saint Hermenegild in Prison*. Nevertheless, the building was not consecrated for two years due to administrative problems.

The three paintings were lost in 1808 with the arrival of French troops, as recorded in a report written by Tiburcio del Caso in 1813 and in an inventory from 1814.

The only remaining pieces of this project are the sketches which Goya gave to his close friend Martín Zapater, and the description which Jovellanos wrote in his diary on 7 April 1801 when he viewed the works before the consecration of the temple. Jovellanos, who was on his way to exile in Mallorca, said that the altar paintings were beautiful, "admirable not so much for their content as for the force of the chiaroscuro, the inimitable beauty of the colours and a certain magic of lights and hues which, it seems, no other brush could produce".

This sketch belonged to Martín Zapater, and was inherited by his grand-nephew Francisco Zapater y Gómez. It then belonged to Pablo Bosch who acquired it for his Madrid collection and subsequently sold it to Antonio Cánovas, also in Madrid. On 17 November 1910 it was auctioned by Porlitz at the Hotel Drouot in Paris, and was purchased for the sum of 2,150 francs by Georges Bernheim, who, in turn, sold it to Pedro Artal. Artál's son José in Buenos Aires inherited the painting and then sold it to the city's National Fine Arts Commission for 20,000 Argentinean pesos. The piece was entrusted to the Buenos Aires National Fine Art Museum.

ANÁLISIS ARTÍSTICO

The painting corresponding to this sketch was that of the main altar, dedicated to Saint Ferdinand, the church's patron saint, although Jovellanos identified it as representing King James I the Conqueror in sight of Valencia. Goya must have used the chronicle of Alfonso Núñez de Castro, King Charles II's chronicler, as a source for this painting. As in the case of the sketch, the top of the final canvas took the form of a semi-circular arch.

The scene shows Saint Isidore, the sainted bishop of Seville, appearing before Saint Ferdinand, instilling him with the strength to take the city. The Giralda Tower can be made out in the background behind the king, who is receiving the sceptre and crown.

According to Camón, it is the most confused of the three sketches due to the different possible interpretations of the subject and the contradictory nature of the forms making up its composition. It is characterized by a rushed technique, executed with vigorous, loose brushstrokes. Despite this, we can detect the monumentality and the development of the colour scheme to be used in the definitive piece

EXPOSICIONES

Goya 1900
Ministerio de Instrucción Pública and Bellas Artes
Madrid 1900
consultant editors Aureliano de Beruete, Alejandro Ferrant, Marqués de Pidal and Ricardo Velázquez.
May 1900
cat. 98: Antonio Cánovas

Exposición del Centenario de Goya
Museo Nacional de Bellas Artes Buenos Aires 1928
cat. 17

Arte religioso retrospectivo
Congreso Eucarístico Internacional de Buenos Aires
Buenos Aires 1934
cat. 488

De los Primitivos a Rosales
Amigos del Arte Buenos Aires 1939
cat. 46 y cat. 53

Encuentros y coincidencias en el arte
Museo Nacional de Bellas Artes Buenos Aires 1967
cat. 69

Goya
La Lonja, Torreón Fortea y Museo Pablo Gargallo
Zaragoza 1992
consultant editor Julián Gállego
cat. 33

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. 56

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
p. 147, cat. 104
1928-1950

Bosquejo histórico de don José Duaso
Anales del Instituto de Estudios Madrileños
PARDO CANALÍS, Enrique
pp. 358-365
III
1968

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 164, 194, cat. 739
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 318, cat. 459
t. I
1970
Polígrafa

L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 115, cat. 391
1974
Rizzoli

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. III, p. 127
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. 241, 241, 367, cat. 56 y p. 243 (il.
1993
Museo del Prado

Goya y Aragón. Familia, amistades y encargos artísticos
ANSÓN NAVARRO, Arturo
pp. 184-190 y p. 185 (il.)
10
1995
Caja de Ahorros de la Inmaculada de Aragón
Col. Mariano de Pano y Ruata

Realidad e imagen. Goya 1746 – 1828
TORRALBA SORIANO, Federico (comisario)
p. 122
1996
Gobierno de Aragón y Electa España

ENLACES EXTERNOS