ASSUMPTION OF THE VIRGIN (LA ASUNCIÓN DE LA VIRGEN)

CLASIFICACIÓN: EASEL PAINTING. RELIGIOUS



DATOS GENERALES

CRONOLOGÍA	1812
UBICACIÓN	Parish church of Ntra. Sra. de la Asunción de Chinchón, Chinchón (Madrid), Spain
DIMENSIONES	311 x 240 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Diocese of Getafe
FICHA: REALIZACIÓN/REVISIÓN	01 Feb 2010 / 13 Jun 2023

INSCRIPCIONES

Se colocó esta pintura el día 13 de junio de 1812, siendo cura párroco de esta iglesia el Sr. D. José Robles. La hizo Dn. Francisco Goya, Pintor de Cámara de S. M. el Sr. D. Fernando VII ("This painting was hung on 13th of June of 1812, the priest of this church being Mr José Robles. It was painted by Mr Francisco Goya, Court Painter to His Majesty King Ferdinand VII." Written on the frame in pencil).

HISTORIA

The painting was produced in 1812 for the main altar of the parish church of Nuestra Señora de la Asunción in Chinchón. This work is traditionally thought to have been commissioned by Camilo Goya, the chaplain of the parish church, following the fire and attack of the French troops on the church in 1808. Reconstruction began in 1819 and was finished in 1828, although it remained closed until 1840, while its parish functions were taken on by the convent church of the discalced Augustinians. These dates tell us that the inscription on the frame cannot be wholly accurate, since even if Goya had finished the work in 1812, the work could not have been hung in the church at that time.

On 7 January 1937, during the Spanish Civil War, the painting was removed from its usual location by order of the Spanish Commission for the Expropriation, Protection, and Salvage of Artistic Heritage. It was

taken to Madrid still in its original frame. Although we do not know exactly where it was stored, it is thought that it would have been taken to the Prado Museum, since the work would have been considered important, given that it was signed by Goya. There is also a delivery document dated June 1940 and addressed to the representative of the parish, specifying the provenance from the Prado Museum of an unidentified work. During the years of the conflict, it is thought that the work continued the same journey as the works of the Prado, first travelling to Valencia, then to Catalonia and finally Geneva, from where they were returned in different consignments from 14 May 1939 onwards.

It has remained in the parish church of Chinchón since it was reopened and the painting was returned, excepting the period between 2004 and 2007 when the church underwent restoration work, during which time the painting was stored in the Prado Museum.

ANÁLISIS ARTÍSTICO

In the centre of the concentric composition we can see Mary ascending to the heavens surrounded by a great celestial host. Goya arranges a host of putti around the head of the Virgin, while young angels surround her feet. The highly theatrical staging and the depiction of the Virgin in ecstasy give the scene a decidedly baroque feel.

Experts see a clear link between the technique used in this work and the frescoes of the Chapel of San Antonio de la Florida in Madrid.

CONSERVACIÓN

The work was restored at the Institute of Conservation and Restoration of Cultural Property (ICRBC), today the Spanish Historical Heritage Institute (IPHE).

EXPOSICIONES

De Barnaba da Modena a Francisco de Goya
Museo Nacional del Prado Madrid 1939
Exposición de pinturas de los siglos XIV al XIX recuperadas por España, consultant editors Francisco Javier Sánchez Cantón. July 1939
fig. 39

Francisco de Goya. IV Centenario de la capitalidad
organized by Ayuntamiento de Madrid and Dirección General de Bellas Artes at the Casón del Buen Retiro Madrid 1961
consultant editor Valentín de Sambricio
cat. LXXII (catalogado pero no expuesto)

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pp. 298, 377, cat. 1.567
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CAMÓN AZNAR, José
vol. III, p. 194 y p. 289 (il.)
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RODRÍGUEZ TORRES, María Teresa and GÓMEZ GONZÁLEZ, Marisa
pp. 515-528.
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ANGELIS, Rita de
p. 125, cat. 536
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ENLACES EXTERNOS