

# MIRACLE OF SAINT ANTHONY OF PADUA (MILAGRO DE SAN ANTONIO DE PADUA) (SKETCH 2)

CLASIFICACIÓN: EASEL PAINTING. RELIGIOUS

SERIE: HERMITAGE OF SAN ANTONIO DE LA FLORIDA (MURAL PAINTING AND SKETCHES, 1798) (3/19)



## DATOS GENERALES

|                                      |   |
|--------------------------------------|---|
| CRONOLOGÍA                           | Ca. 1798 - 1800                                   |
| UBICACIÓN                            | Carnegie Museum of Art, Pittsburgh, United States |
| DIMENSIONES                          | 55.3 x 266 cm                                     |
| TÉCNICA Y SOPORTE                    | Oil on canvas                                     |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Attributed work                                   |
| TITULAR                              | Carnegie Museum of Art                            |
| FICHA: REALIZACIÓN/REVISIÓN          | 14 Oct 2010 / 13 Jun 2023                         |
| INVENTARIO                           | 392 (65.15)                                       |

## HISTORIA

This sketch was first brought to light by Enrique Lafuente Ferrari in 1961. At that time it was part of the private collection of Madame Chapert: it now belongs to the Carnegie Museum of Art in Pittsburgh.

The provenance of the sketch is uncertain, although Lafuente Ferrari believes that Goya took the piece to Bordeaux with him, since it seems to have belonged to a doctor in south-west France for many years, who inherited it from his ancestors.

## ANÁLISIS ARTÍSTICO

This elongated sketch shows the whole set of figures depicted in the cupola of the Chapel of San Antonio de la Florida in the form of a frieze. The composition is similar to the final piece in terms of the distribution of the groups of figures, shapes and colours.

The canvas is divided into four sections which must have been painted separately and then sewn together.

Although it is quite similar to the original, there are differences in this sketch, such as in the balustrade which here has 71 banisters while in the final painting there are 81. The main group containing Saint Anthony is given more emphasis in the fresco, since the figures are grouped closer together and the saint's head is raised higher up above the other figures.

Other modifications were made that took the perspective from which the fresco would be viewed from below into account. Thus, the beads on the rosary carried by a blind man are shown as

round in the sketch, whereas in the definitive work these become elongated marks. Likewise, some of the figures are distorted in the cupola painting: in the sketch they seem to be more refined and delicate, while in the fresco they are simpler and sketchier.

Gudiol firmly dismissed the idea that this could be the work of Goya, claiming that it is a later work. Since then, its authorship has been a subject of much contention. Buendía suggests that it could be the work of Eduardo Rosales. These doubts as to the authorship of the sketch are reflected in the vague, extended date range suggested for this work.

#### EXPOSICIONES

**Goya**  
Basle 2021  
pp. 120-122

#### BIBLIOGRAFÍA

**Les fresques de San Antonio de la Florida**  
STOLZ, Ramón  
1955  
Skira

**El boceto para la cúpula de San Antonio de la Florida**  
Arte Español  
LAFUENTE FERRARI, Enrique  
pp. 133-138  
XXIII  
1961

**L'Esquisse qui servit à Goya pour San Antonio de la Florida**  
Connaissance des Arts  
DESPARMENT FITZ-GERALD, Xavier  
pp.32-33  
132  
1963

**Vie et ouvre de Francisco de Goya**  
GASSIER, Pierre y WILSON, Juliet  
pp. 192, cat. 721  
1970  
Office du livre

GUDIOL RICART, José  
vol. I, pp. 303-304  
t. I  
1970  
Polígrafa

**Francisco de Goya, 4 vols.**  
CAMÓN AZNAR, José  
vol. III, p. 103  
1980-1982  
Caja de Ahorros de Zaragoza, Aragón y Rioja

**La ermita de San Antonio de la Florida**  
BUENDÍA, José Rogelio  
p. 35  
1992  
Ayuntamiento de Madrid

#### ENLACES EXTERNOS