SAINT FRANCIS BORGIA ASSISTING A DYING MAN (SAN FRANCISCO DE BORJA ASISTIENDO A UN MORIBUNDO) (SKETCH)

CLASIFICACIÓN: EASEL PAINTING. RELIGIOUS

SERIE: CAPILLA DE SAN FRANCISCO DE BORJA (PINTURA, BOCETOS Y DIBUJOS, 1788)(5/6)



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	01 Jan 2010 / 28 Jun 2023
INVENTARIO	1080 -

HISTORIA

This is the sketch for the painting located in the right-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 the cartoon of its companion painting *Saint Francis Saying Goodbye to his Family*.

ANÁLISIS ARTÍSTICO

The scene essentially maintains the same composition that we see in the definitive work; however, there are some differences in this sketch which make it a more tense and anguished piece. The monsters in this sketch are more terrifying, while in the final piece they acquire a more human aspect, though they retain their brutish nature. The impenitent twists more violently, clenching his fist, his legs shaking, as expressed by the highlighting Goya has applied to the green bedcover. The saint is placed closer to the sick man, almost

opposite the viewer, looking at the floor in order to avoid the horrible appearance of the man who will be exorcised with the miraculous blood of Christ which spurts from the crucifix. Plaster moulding decorates the window with cross arms which would not appear in the final canvas.

The red ground of the canvas is visible in many sections of the painting, above all in the area of the bed.

According to Wilson, this is an earthly composition which was made more elegant to decorate Valencia Cathedral, although the definitive work and its companion painting mark a change in Goya's religious work, which acquires a more realistic air despite the addition of monsters.

EXPOSICIONES

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Museo Nacional del Prado Madrid 1928
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cat. 67

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Galerie des Beaux-Arts Burdeos 1979
Exhibitied also at Grand Palais, París y Museo Nacional del Prado, Madrid
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Goya en las colecciones madrileñas
Museo Nacional del Prado Madrid 1983
consultant editor Enrique Lafuente Ferrari. From April 19th to June 20th 1983
cat. 12

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. 17

Francisco de Goya: Maleri, Tegning, Grafikk
Nasjonalgalleriet Oslo 1996
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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. 10

Goya: Prophet der Moderne
Alte Nationalgalerie Berlin 2005
from July 13th to October 3th 2005. Exhibitied also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
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PALABRAS CLAVE

SAN FRANCISCO DE BORJA

ENLACES EXTERNOS