ANNUNCIATION (ANUNCIACIÓN) (SKETCH)

CLASIFICACIÓN: EASEL PAINTING. RELIGIOUS

DATOS GENERALES

CRONOLOGÍA	Ca. 1785
UBICACIÓN	Museum of Fine Arts, Boston, Boston, United States
DIMENSIONES	40.3 x 23.2 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Museum of Fine Arts, Boston
FICHA: REALIZACIÓN/REVISIÓN	18 Jan 2010 / 28 Jun 2023
INVENTARIO	79 (1988.218)

HISTORIA

This is a preparatory sketch for the painting commissioned by the Duke of Medinaceli for the Chapel of the Capuchin friars of San Antonio del Prado, Madrid.

The work belonged to the collection of the Marquis of the House of Torres, and was acquired by a private owner in Barcelona followed by the London collection of Daniel Wildenstein before it was eventually entrusted to the institution where it is housed today.

ANÁLISIS ARTÍSTICO

This sketch or initial idea for a painting differs from the final work in many ways. However, it is very possible that this was the first of various preparatory sketches which were not preserved, and this would account for the substantial differences between the two canvases.

There are two main differences between the sketch and the definitive work: the position of the two figures has been reversed, and the celestial group which appears in the sketch has been eliminated. This group is presided over by God, surrounded by a host of putti who fly around the Holy Spirit, who casts a clearly defined ray of light on the Virgin Mary. The reversal of the positions of the figures changes the way that the viewer reads the painting. If we order the characters from left to right as if this were a book, in the sketch the viewer's attention is focused on the Virgin, while in the painting we are drawn to the hand of Gabriel, which points towards the heavens.

The brushwork is impasto, almost dry. The colour scheme contrasts Mary and the Archangel, as if to separate the divine and the human. The freshness of the execution of the sketch which narrates the Annunciation (Luke 1, 26-38) contrasts with the imperial classicism of the definitive version.

Its similarities with the *Annunciation* by Mengs (Royal Chapel of the Palacio de Oriente, Madrid) are clear. Goya used that neoclassical composition as a reference, repeating the positions of the characters. The Virgin Mary is pictured kneeling in a similar posture, although she is on the left as in the final version, while the Archangel Gabriel is pointing to the sky. Likewise, this Gabriel is also indicating the opening in the clouds where the figure of God appears surrounded by his celestial cortege and bathed in a warm light. The Holy Spirit in the form of a dove is also present, shining a ray of light onto the Virgin Mary.

EXPOSICIONES

Francisco José de Goya y Lucientes 1746 – 1828
Galerie Miethke Vienna 1908
cat. 18

Austellung. Francisco de Goya
Galería Paul Cassirer Berlin 1907
cat. 2

Goya
Ministry of Foreing Affairs Burdeos 1951
organized by the Bordeaux City Hall, consultant editor Gilberte Martin-Méry. From May 16th to June 30th 1951
cat. 8

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 56

Goya
Koninklijk Kabinet van Schilderijen Mauritshuis The Hauge 1970
organized by Ministerio de Estado y Asuntos Culturales and Réunion des Musées Nationaux, July 4th to September 13th 1970. Exhibited also at the Musée de l'Orangerie des Tuileries, Paris, October 25th to December 7th 1970, consultant editors Jeannine Baticle and A. B. de Vries
cat. 6b

Goya y el espíritu de la Ilustración
Museo Nacional del Prado Madrid 1988
from October 6th to December 18th 1988. Exhibited also at Museum of Fine Arts, Boston, January 18th to March 26th 1989; The Metropolitan Museum of Art, Nueva York, May 9th to July 16th 1989, Madrid curator Manuela B. Mena Marqués, scientific directors Alfonso E. Pérez Sánchez and Eleanor A. Sayre
cat. 7

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

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 149

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. 14

BIBLIOGRAFÍA

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 95, cat. 235
1970
Office du livre

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. II, p. 9 y p. 138 (il.)
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

GUDIOL RICART, José
vol. I, p. 261, cat. 166
t. I
1970
Polígrafa

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas
MENA, Manuela B. y WILSON-BAREAU, Juliet (comisarias)
p. 140, cat. 14 y p. 141 (il.)
1993
Museo del Prado

L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 100, cat. 178
1974
Rizzoli

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
pp. 232-233
2014
Museum of Fine Arts Boston Publications

PALABRAS CLAVE

VIRGEN MARÍA ANUNCIACIÓN

ENLACES EXTERNOS