

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 Aires 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

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Mena Marqués and Juliet Wilson-

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MENA, Manuela B. y WILSON-BAREAU, Juliet
(comisarias)

pp. 241, 241, 367, cat. 56 y p. 243 (il.

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PARDO CANALÍS, Enrique

pp. 358-365

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L'opera pittorica completa di Goya

ANGELIS, Rita de

p. 115, cat. 391

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Rizzoli

Goya y Aragón. Familia, amistades y encargos artísticos

ANSÓN NAVARRO, Arturo

pp. 184-190 y p. 185 (il.)

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Col. Mariano de Pano y Ruata

Vie et ouvre de Francisco de Goya

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pp. 164, 194, cat. 739

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Francisco de Goya, 4 vols.

CAMÓN AZNAR, José

vol. III, p. 127

1980-1982

Caja de Ahorros de Zaragoza, Aragón y Rioja

Realidad e imagen. Goya 1746 – 1828

TORRALBA SORIANO, Federico (comisario)

p. 122

1996

Gobierno de Aragón y Electa España

ENLACES EXTERNOS