

# TRANSITION OF SAINT JOSEPH (EL TRÁNSITO DE SAN JOSÉ) (SKETCH)

CLASIFICACIÓN: EASEL PAINTING. RELIGIOUS

SERIE: MONASTERY OF SAN JOAQUÍN AND SANTA ANA DE VALLADOLID (PAINTING, 1787)(2/4)



## DATOS GENERALES

CRONOLOGÍA

1787

UBICACIÓN

Flint Institute of Arts, Flint, United States

DIMENSIONES

54.5 x 40.5 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

Flint Institute of Arts

FICHA: REALIZACIÓN/REVISIÓN

18 Jan 2010 / 28 Jun 2023

INVENTARIO

272 (1967.19)

## HISTORIA

This work belonged to Aureliano de Beruete y Moret. It then moved to Berlin and the collection of Otto Gerstenberg, who acquired the painting from Beruete's widow in 1929. In 1967 it was bought by the Flint Institute of Arts.

## ANÁLISIS ARTÍSTICO

This painting seems to be an initial idea rather than a sketch, a preparatory study which Goya evidently later rejected, given that the composition presented here is very different from that of the final piece. The painting is executed on a light ground and an underlying drawing is clearly visible.

This work is so different from the final painting produced that some academics doubt its authenticity. The most likely scenario is that this first concept was followed by other sketches which are not available to us today. However, as Camón has pointed out, it is beyond doubt that the painting is in fact by Goya, as demonstrated by the free and audacious brushwork so characteristic of Goya's work. This composition is more baroque, and the artist eventually chose to adopt a more classicist style, in harmony with the church where it was to be housed.

The composition has great depth, and the foreshortened bed focuses our gaze on the dying Joseph. The iconography of the work corresponds to representations from the 17th century based on the apocryphal medieval account of the death of Joseph, supposedly related by Jesus and studied by E. Mâle. Saint Joseph lies on the bed with an expression of fear and anguish on his face. He is accompanied by Mary and Jesus, who patiently attend him, comforting the dying man. The humanity of the depiction of Christ is particularly noteworthy. Above the group we can see small angels reminiscent of those who witness the last moments of Saint Francis Xavier in the work *Death of Saint Francis Xavier* housed in the Museum of Zaragoza.

The so-called "architectural style" which Goya eventually adopted for the final painting located in the monastery in Valladolid, while it is impressive in its solemnity, has lost something of the anguish which Joseph suffers in this initial sketch, and - above all - the tenderness expressed by Jesus towards his putative father.

## EXPOSICIONES

### **Pinturas de Goya**

Museo Nacional del Prado Madrid 1928  
consultant editor Fernando  
Álvarez de Sotomayor. From  
April to May 1928  
cat. 11/78

### **Goya and the art of his time**

Meadows Museum Dallas 1983  
consultant editor Edward J.  
Sullivan. From December 7th  
1983 to February 6th 1983  
cat. I.3

### **Goya: Order and disorder**

Museum of Fine Arts Boston 2014  
cat. 21

### **Goya and his times**

The Royal Academy of Arts London 1963  
cat. 66  
cat. 65

### **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. 14

### **Goya (1746-1828). Peintures-Dessins-Gravures**

Centre Cultural du Marais Paris 1979  
consultant editors Jacqueline et  
Maurice Guillard  
cat. 9

### **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. 15

## BIBLIOGRAFÍA

### **L'œuvre peint de Goya. 4 vols**

DESPARMET FITZ - GERALD, Xavier  
vol. I, p. 123, cat. 76  
1928-1950

### **Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas**

MENA, Manuela B. y WILSON-BAREAU, Juliet  
(comisarias)  
pp. 142-145, 350, cat. 15 y p. 143 (il.)  
1993  
Museo del Prado

### **Goya: Order & Disorder**

ILCHMAN, Frederick y STEPANEK, Stephanie  
L. (comisarios)  
pp. 60-61  
2014  
Museum of Fine Arts Boston Publications

#### **PALABRAS CLAVE**

**JESÚS VIRGEN MARÍA SAN JOSÉ**

#### **ENLACES EXTERNOS**