COMING OF THE VIRGIN OF THE PILLAR TO ZARAGOZA (VENIDA DE LA VIRGEN DEL PILAR A ZARAGOZA) (SKETCH)

CLASIFICACIÓN: EASEL PAINTING. RELIGIOUS



DATOS GENERALES

CRONOLOGÍA	Ca. 1782 - 1783
UBICACIÓN	Private collection
DIMENSIONES	47 x 33 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Private collection
FICHA: REALIZACIÓN/REVISIÓN	14 Jan 2010 / 21 Aug 2026
INVENTARIO	1080 -

HISTORIA

This sketch is the first study for the altar painting Goya was commissioned to produce in 1782 for the Church of Urrea de Gaén. The work belonged to Juan Eugenio Hartzenbusch, a painter from Madrid, and passed through various collections in Valladolid before it was acquired by its current owner. The Marquis of

Lozoya published the work in 1951.

ANÁLISIS ARTÍSTICO

There are some differences between this sketch and the definitive work. The composition is reversed from left to right. The secondary figures are given more importance in the sketch; in the final work the tones used to depict them are lighter. In the middle ground, behind Saint James, we can see a figure who addresses the apostle with open arms in the form of a cross who is not present in the final painting. Lozoya links this figure to the shot man in Third of May and the Christ Praying in the Garden of the religious school Escuelas Pías de San Antón in Madrid.

This first study was executed with impulsive brushstrokes, giving the resulting rich colours. The white highlights help to create perspective and give form to the figures.

EXPOSICIONES

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 211

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. 10

Goya en las colecciones españolas
Sala de Exposiciones del BBVA Madrid 1995
consultant editor Juan J. Luna. From December 14th 1995 to February 17th 1996

Realidad e imagen. Goya 1746 – 1828
Museo de Zaragoza Zaragoza 1996
consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996
cat. 19

La memoria de Goya
Museo de Zaragoza Zaragoza 2008
organized by Fundación Goya en Aragón, consultant editor Juan Carlos Lozano López. From February 7th to April 6th 2008
cat. 118

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 20

Agen 2019
cat. 3

BIBLIOGRAFÍA

Dos Goyas inéditos de tema religioso
Archivo Español de Arte
LOZOYA, Marqués de
pp. 5-10
XXIV
1951

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 77, 93, cat. 194
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 279, cat. 280 y fig. 398 (il.
t. I
1970
Polígrafa

L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 98, cat. 145
1974
Rizzoli

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas
MENA, Manuela B. y WILSON-BAREAU, Juliet (comisarias)
p. 132, cat. 10 y p. 133 (il.)
1993
Museo del Prado

Realidad e imagen. Goya 1746 – 1828
TORRALBA SORIANO, Federico (comisario)
p. 82 y p. 83 (il.)
1996
Gobierno de Aragón y Electa España

Goya, Ramón Bayeu y José del Castillo en los retablos de las iglesias parroquiales de la Puebla de Híjar, Vinaceite y Urrea de Gaén
Archivo Español de Arte
ÁLVAREZ GRACIA, Andrés

pp. 167-189

La memoria de Goya (1828 – 1978)
LOZANO LÓPEZ, Juan Carlos (comisario)
p. 376, cat. 118
2008
Gobierno de Aragón, Dpto. de Educación, Cultura y Deporte

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
pp. 58-59
2014
Museum of Fine Arts Boston Publications

. .
LXXV, 298
2002

MOTTIN, Bruno, EFEDAQUE, Adrien and
WILSON-BAREU, Juliet
p. 134
2019
Snoeck

PALABRAS CLAVE

CRISTO DE LA ORACIÓN DEL HUERTO ESCUELAS PÍAS DE SAN ANTÓN DE MADRID SANTIAGO APÓSTOL URREA DE GAÉN

ENLACES EXTERNOS