

SERMON OF SAINT BERNARDINE OF SIENA (PREDICACIÓN DE SAN BERNARDINO DE SIENA) (SKETCH 3 OR OIL SKETCH)

CLASIFICACIÓN: EASEL PAINTING. RELIGIOUS

SERIE: PREACHING OF SAINT BERNARDINO OF SIENA (PAINTING, SKETCHES, 1781-1783)(4/4)



DATOS GENERALES

| | |
|--------------------------------------|-------------------------------|
| CRONOLOGÍA | 1782 - 1783 |
| UBICACIÓN | Unknown Collection |
| DIMENSIONES | 140 x 80 cm |
| TÉCNICA Y SOPORTE | Oil on canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | Ailsa Mellon Bruce Collection |
| FICHA: REALIZACIÓN/REVISIÓN | 31 Dec 1969 / 13 Jun 2023 |
| INVENTARIO | 1107 - |

HISTORIA

Larger in size than the previous studies, Lafuente classifies this piece as a reduced scale replica carried out after the large format work, unlike the previous studies which would have been carried out before the definitive work.

In 1868 it belonged to Francisco Zapater y Gómez, the grand-nephew of Martín Zapater, a good friend of Goya from whom we can presume the painting was inherited. In 1928 it formed part of the Escudero Collection, and subsequently belonged to the Bergua Olivan Collection, both in Zaragoza. Its current location is unknown.

ANÁLISIS ARTÍSTICO

Although this is a third sketch, Goya certainly put a great deal of interest and energy into its creation, as his correspondence with Zapater demonstrates. Camón Aznar claims that there is one more study for the definitive painting, smaller than all the others (22 x 17 cm), which he

describes as being characterized by an uncontrolled, sketchy technique which gives the piece a surprisingly modern feel.

Goya includes a self portrait in this piece, among the group of figures on the right. The qualities of each figure are well developed. He substituted the christogram which the saint holds in his hand in other sketches with a crucifix which also appears in the final work, a fact which reinforced the theory that this is, in fact, a replica.

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