

DEATH OF SAINT FRANCIS XAVIER (LA MUERTE DE SAN FRANCISCO JAVIER)

CLASIFICACIÓN: EASEL PAINTING. RELIGIOUS



DATOS GENERALES

CRONOLOGÍA

Ca. 1771 - 1774

UBICACIÓN

Museum of Zaragoza, Zaragoza, Spain

DIMENSIONES

56 x 42 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

Museo de Zaragoza

FICHA: REALIZACIÓN/REVISIÓN

07 Jan 2010 / 03 Dec 2024

INVENTARIO

76 (9261)

HISTORIA

This work was presumably created for one of Goya's relatives as a devotional painting. It was inherited by Ms. Francisca Lucientes, a descendent of his uncle Miguel, his mother's brother.

The Museum of Zaragoza acquired the canvas from the Lucientes family in 1926, together with another dedicated to the Virgin of the Pillar.

From December 5th, 2024, and while the Zaragoza Museum remains closed for works, the painting is part of the exhibition 'Goya. From the Museum to the Palace' in the Aljafería Palace in Zaragoza.

ANÁLISIS ARTÍSTICO

This dramatic scene, clearly divided into two sections - upper and lower - bears witness to the death of Saint Francis Xavier in 1552 on the Chinese island of Sangchuan, where he had been abandoned by the Portuguese who used to trade with the Chinese. In the background we can make out a ship, while the dying saint is pictured clutching a wooden cross, lying beneath an improvised shelter of palms guarded by the two putti which dominate the upper part of the canvas.

The work is executed in rapid, flowing brushstrokes. The face and the hands stand out as they are illuminated. The overlaying of light on dark gives depth to the painting.

The painting was acquired by the Museum of Zaragoza under the title *Discovery of the Body of Saint James* (Invención del cuerpo de Santiago), an incorrect identification based on the pilgrim's cloak worn by the saint and the shell hanging from his shoulder. However, under this cloak the saint wears the habit of the Jesuits, confirming his affiliation with that order.

A preparatory sketch for this painting can be found in the *Italian Sketchbook*, which proves its authenticity, although the artist did modify the original basic concept.

In terms of the painting's provenance, its identical size and the similarities between the putti in this work and those of the *Virgin of the Pillar*, also housed in the Museum of Zaragoza, suggest that they are a pair.

CONSERVACIÓN

The painting has a reddish base which shows through in certain areas of the work. It has been relined.

It underwent restoration work in the workshops of the Museum of Zaragoza, and the severe craquelure which the painting had suffered - as is the case of other paintings from this period of Goya's career, including its companion painting, the *Virgin of the Pillar* - was corrected.

EXPOSICIONES

Exposición de obras de Goya y de objetos que recuerdan las manufacturas artísticas de su época

Museo de Zaragoza Zaragoza 1928

organized by la Real Academia de Nobles y Bellas Artes de San Luis in collaboration with the Junta del Patronato del Museo Provincial. April 1928

cat. 463

Goya joven (1746-1776) y su entorno

Museo e Instituto Camón Aznar Zaragoza 1986

consultant editor José Rogelio Buendía. November 21st to December 20th 1986

cat. 34

Goya (1746 - 1828)

Galleria Internazionale d'Arte Moderna di

Ca'Pesaro Venecia 1989

consultant editor Antonio

Fortún Paesa. From May 7th to July 4th 1989

cat. 11

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

Realidad e imagen. Goya 1746 - 1828

Museo de Zaragoza Zaragoza 1996

consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996

cat. 13

Goya e Italia

Museo de Zaragoza Zaragoza 2008

organized by the Fundación

Goya en Aragón, consultant

editor Joan Sureda Pons. From

June 1st to September 15th 2008

cat. 202

Institute of Chicago, Chicago,
July 16th to October 16th 1994,
consultant editors Manuela B.
Mena Marqués and Juliet
Wilson-Bareau
cat. 5

Goya et la modernité
Pinacothèque de Paris Paris 2013
from October 11st 2013 to March
16th 2014
cat.3

**Goya y Zaragoza (1746-1775).
Sus raíces aragonesas**
Museo Goya. Colección Ibercaja Zaragoza
2015
cat. 12

**Goya. From the Museum to the
Palace**
Zaragoza 2024
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1995
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Col. Mariano de Pano y Ruata

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– 1828**
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pp. 72-73 (il.), cat. 13
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Gobierno de Aragón y Electa España

Goya e Italia, 2 vols.
SUREDA PONS, Joan (comisario)
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Fundación Goya en Aragón y Turner

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Wilfredo
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2013
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Sus raíces aragonesas**
MENA MARQUÉS, Manuela B. et al.
pp. 128-129
2015
Fundación Goya en Aragón, Ibercaja y
Gobierno de Aragón

**Goya. From the Museum to the
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2024
Zitro Comunicación

PALABRAS CLAVE

SAN FRANCISCO JAVIER

ENLACES EXTERNOS