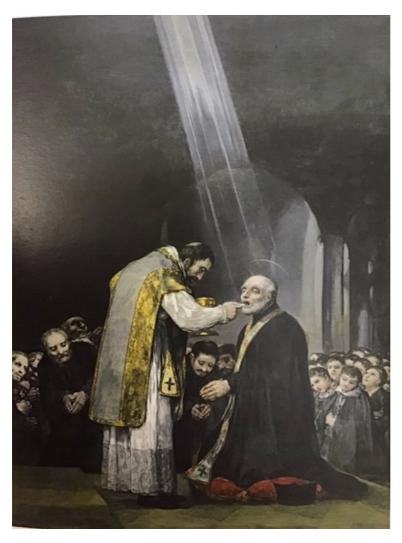
LAST COMMUNION OF SAINT JOSEPH OF CALASANZ (ÚLTIMA COMUNIÓN DE SAN JOSÉ DE CALASANZ)

CLASIFICACIÓN: EASEL PAINTING. RELIGIOUS



DATOS GENERALES

CRONOLOGÍA

UBICACIÓN

DIMENSIONES

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

TITULAR

FICHA: REALIZACIÓN/REVISIÓN

1819

Calasancio Museum, Madrid, Spain

250 x 180 cm

Oil on canvas

Documented work

Scolopi Fathers Collection, Madrid

02 Feb 2010 / 13 Jun 2023

INSCRIPCIONES

Franco Goya, / año 1819 ("Francisco de Goya, 1819", lower left-hand side)

HISTORIA

On 9 May the Scolopi fathers of the School of San Antón commissioned Goya to produce a

painting of Saint Joseph of Calasanz. On 27 August of 1819 the painting was revealed, placed over one of the side altars of the church. Later it was moved to the museum devoted to Calasanz in Madrid.

Of the total price of 16,000 reales, Goya received an advance of 8,000 reales. But when he received the second payment on completion, he decided to keep only 1,200 reales, returning 6,800 to the church as an offering to the saint, who was from his region. There is a theory that Goya would have studied for primary school with the Scolopi order in Zaragoza, and this would explain why he felt a personal attachment to this commission. Shortly after this, the artist also sent the order another work by way of a second offering, Jesus in the Olive Grove.

We do not know why the Scolopi fathers commissioned this work to Goya, although links with them could have been established through one of his friends such as Moratín or Ceán Bermúdez.

ANÁLISIS ARTÍSTICO

The scene depicted in this work took place in 1648, the year in which the founder of the Pious Schools, Saint Joseph of Calasanz, died. Here he is shown kneeling to receive communion with his hands together in prayer, a feverous expression on his aged face. Behind the saint and the priest there is a series of figures, arranged horizontally, made up of young pupils and adults awaiting their turn to take communion. We know which church they are in thanks to the arcade on the right, although the background is black and neutral, only broken up by the ray of light which falls on the saint.

Camón points out that this work is in line with a trend in Goya's work since the Spanish War of Independence towards the use of dark hues combined with chalky white tones, golden yellows and pinks, as in the case of Saints Justa and Rufina in Seville Cathedral.

The artist perfectly captures the great peace of a soul in the shadow of death, as Gassier and Wilson put it. The work has a great spiritual intensity, the colour scheme contributing to immortalizing the solemn moment of communion. Particularly noteworthy are the impasto technique used on the priest's clothing and the strong contrast between the darkness which dominates the canvas and the illuminated areas, especially the face of Saint Joseph. The result is a powerful, original canvas, product of a talented artist who, at 73 years old, had a huge experience in his profession.

EXPOSICIONES

De Barnaba da Modena a Francisco de Goya

Museo Nacional del Prado Madrid 1939 Exposición de pinturas de los siglos XIV al XIX recuperadas por España, consultant editors Francisco Javier Sánchez Cantón. July 1939 cat. 40

De Greco á Picasso. Cinq siècles d'art espagnol

Musée du Petit Palais París 1987 from October 10th 1987 to January 3th 1988 cat. 110

Goya: Order and disorder

Museum of Fine Arts Boston 2014 cat. 230

Gova en las colecciones madrileñas

Museo Nacional del Prado Madrid 1983 consultant editor Enrique Lafuente Ferrari. From April 19th to June 20th 1983

Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996 consultant editor Juan J. Luna. From March 29th to June 2nd 1996 cat. 150

Goya nelle collezioni private di Spägne

Villa Favorita Lugano 1986 consultant editor Marta Medina. From June 15th to October 15th 1986 cat. 46

Goya en tiempos de guerra

Museo Nacional del Prado Madrid 2008 consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008

BIBLIOGRAFÍA

Temas de arte y literatura VEGUE Y GOLDONI, Ángel

1928 Iris

GUDIOL RICART, José vol. I, p. 376, cat. 694 1970 Polígrafa

Goya. 250 Aniversario LUNA, Juan J. (Comisario)

p. 419, cat. 150 y p. 251 (il.) 1996 Museo del Prado

ENLACES EXTERNOS

L'œuvre peint de Goya. 4 vols DESPARMET FITZ - GERALD, Xavier vol. I, p. 146, cat. 103 1928-1950

L'opera pittorica completa di Goya ANGELIS, Rita de

p. 131, cat. 615 1974 Rizzoli

Goya en tiempos de guerra MENA MARQUÉS, Manuela B.

pp. 503-504, cat. 191 y p. 505 (il.) Museo Nacional del Prado

Vie et ouvre de Francisco de

Goya GASSIER, Pierre y WILSON, Juliet pp. 329, 378, cat. 1.638 y p. 306 (il.) Office du livre

Francisco de Goya, 4 vols.

CAMÓN AZNAR, José vol. IV, p. 110. 1980-1982 Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya: Order & Disorder ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios) pp. 328-330 2014 Museum of Fine Arts Boston Publications