



*Goya's frescoes in San
Antonio de la Florida
and José María Galván's
etchings after them*

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Cover: Detail of *Adoration of the Trinity*: Painting from the main Chapel (Apse).

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Goya Frescoes in San Antonio de la Florida, Madrid¹

By Clare Brant

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In 1798, Francisco de Goya (1746-1828) was commissioned to decorate a newly-rebuilt Neoclassical chapel devoted to St Antony of Padua (1195-1231) in a fashionable district of Madrid. Its frescoes, painted when Goya was 52 and working for the court, are a remarkable survival, and a masterpiece of religious art by Romanticism's most versatile and original painter. Goya's subject is a profound belief that the truth can be spoken, even if you have to revive a father's corpse.

It isn't known who determined the frescoes' subject, but Goya seems to have had complete freedom of treatment. Around the chapel walls and vaulted arches assemble neoclassical angels, attractive young women in simple drapery and intriguing poses, who compel your glance away from cherubs in pendentives and lead your view upward. Above the arches, startlingly reversing the usual elevation of the divine and the lower place of mortals, is the main scene, covering the cupola. It shows St Antony who has returned to Lisbon because his father is accused of murder. The saint asks the murdered man whether the accused is guilty. The corpse returns to life and declares St Antony's father innocent. A crowd witnesses the miracle in a circle marked off from us by a trompe l'oeil railing, softened by a ceremonial drape and then further by stage curtains held up by the angels below the cupola. The crowd are contemporary figures who might be seen in the locality along the nearby River Manzanares, or at the saint's feast day. Such secularization could be seen as Enlightenment; what's arguably Romantic is the freedom of conception, echoed in the loose, fast brushstrokes, and intensity of inspiration. Fresco requires swift application of paint; here Goya painted with speed and exceptional boldness. Equally Romantic is the way that traditional Christian themes of father and son, filial piety, sacrifice and resurrection are changed into a compelling moment of truth-telling, and how social distinctions are dissolved not just by the contingency of figures of different classes, but by the common humanity they create.

The Ermita opened as a royal chapel in 1799, the same year that Goya published an album of eighty aquatint etchings known as *Los Caprichos*. They depicted what he described in the Advertisement as 'the innumerable foibles and follies to be found in any civilized society, and from the common prejudices and deceitful practices which custom, ignorance, or self-interest have made usual.' His visions are partly explained by the

¹ Courtesy of REVE (Romantic Europe: the Virtual Exhibition) <http://www.euromanticism.org/virtual-exhibition/> directed by Professor Nicola Watson

famous inscription in aquatint 43, 'El sueño de la razón produce monstruos', 'The Sleep of Reason Produces Monsters', indicative of the print's sleeping man with cats, owls and bats rising menacingly behind. Goya was also working on portraits of royalty and nobility, where his disinclination to flatter can be seen as a form of sympathy with liberal opposition to reactionary institutions. In the Ermita frescoes, these grim views on humanity and the world are transmogrified into an insistence on the spectrum of human nature.

Characters around the circle include a toothless beggar; majas; a Celestina or procuress; a cloaked figure in brown and ochre said to be Goya himself. Narrative is broken into twos and threes, with body position indicating degrees of interest or indifference. Two grubby small boys climb the railing to get a better view; a trio of young women divide into one transformed by devotion, two sizing up men in the crowd. The group nearest St Antony – corpse, the muscled assistant who supports him and an imploring young woman – provide a narrative nucleus, but other stories spin off with competing energy. The viewer has to break from the principals' line of gaze at the saint to encompass the circle of figures, a move that enacts the whole question of spectacle: who does it revolve around, and how do you look at it?



Yet for all its startling composition, arresting execution and beguiling detail, it is Goya's subject which compels most: truth. The cupola fresco stages not pious hope of resurrection, nor exceptionality of miracle, but a profound belief in truth: the truth can be spoken, even if you have to revive a corpse. Though there is an old man near the life-in-death victim, defence of a father is not the point; what matters is that sons can put wrongs right, through action and question. Some commentators interpret a guilty-looking figure turning away as the murderer fearing he will be exposed. But the energy rests on righting injustice, rather than seeing justice done. The mixed reactions of those witnessing truth being spoken – scepticism, uncertainty, trust, inattention, insouciance – make it all the more important to heed. We are too careless with truth, Goya seems to say: a most Romantic sentiment. Goya's San Antonio cupola fresco puts truth bang in the middle ground of human experience to suggest the emergency of finding it.

A statue honouring Goya, by José Llaneces, was installed in 1901 between the Ermita and the river, and the Ermita itself was made a national monument in 1905. The elegant chapel subsequently came to hold Goya's tomb. He died in Bordeaux in exile, but his remains were interred at La Ermita in 1919 – minus his head, thought to have fallen into the hands of phrenologists — so Goya in stone, seated with a palette and brush, came to contemplate his own resting place. By 1928, the press of Goya-seeking visitors interfered with its religious business, a difficulty imaginatively solved by building an architectural replica of the chapel nearby. Restored in 2005 at a cost of 1.5 million euros, the frescoes are now listed on most guides to Madrid as a top attraction; in 2018, the Ermita had more than 10,000 visitors.

Location of fresco paintings in the church



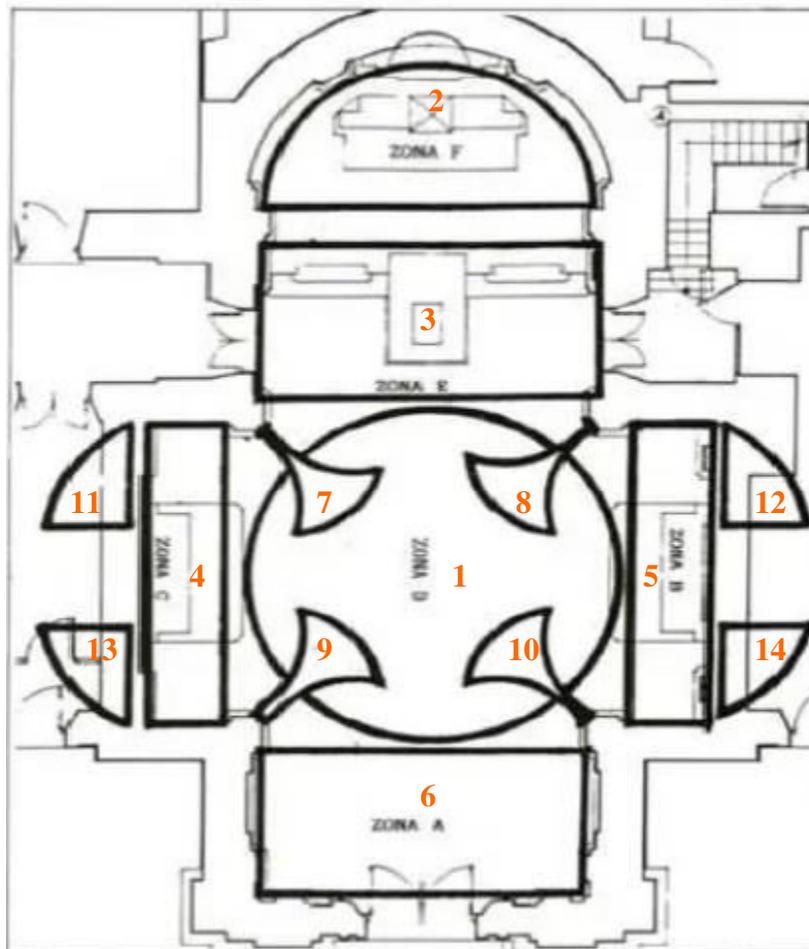
1. Cúpula / Dome
2. Pintura de la capilla mayor (Ábside)/ Painting from the main Chapel (Apse)
3. Pinturas en el intradós del arco de la Capilla Central / Paintings from the intrados under the main Chapel arch.
4. Pinturas en el intradós del arco de la capilla lateral izquierda / Paintings from the intrados under the left side Chapel
5. Pinturas en el intradós del arco de la capilla lateral derecha / Paintings from the intrados under the right side Chapel
6. Pinturas en el intradós del arco del coro / Paintings from the intrados under the chorus arch.
7. Pechina de la bóveda inmediata a la capilla mayor (left side)/ Pendentive close to the dome next to the main chapel (left side)
8. Pechina de la bóveda inmediata a la capilla mayor (right side)/ Pendentive close to the dome next to the main chapel (right side)
9. Pechina de la bóveda inmediata al coro (left side)/ Pendentive close to the dome next to the chorus (left side)
10. Pechina de la bóveda inmediata al coro (right side)/ Pendentive close to the dome next to the chorus (right side)

- 11. Pintura al lado derecho de la ventana lateral izquierda / Painting at the right side of the left lateral window
- 12. Pintura al lado izquierdo de la ventana lateral derecha / Painting at the left side of the right lateral window
- 13. Pintura al lado izquierdo de la ventana lateral izquierda / Painting at the left side of the left lateral window
- 14. Pintura al lado derecho de la ventana lateral derecha / Painting at the right side of the right lateral window

Location of fresco paintings in the church (layout)

North

East



West

South

Introduction

The frescoes of San-Antonio de la Florida are the capital work of Goya, both for the importance of the surface to be decorated and because the artist revealed himself in this work with his true character and unique temperament ². The dome and walls of the chapel offered considerable possibilities. Although this church is at most a chapel (Ermita), the figures are much larger than life: they measure two meters and thirty centimeters, and the compositions fall into the category of monumental paintings by their number, their arrangement and their sequence, which make a set. It can also be said that the Spanish pictorial revival (1834 to 1838) sprang from the ashes of the Florida Frescoes, and coincided with that of good literature enlivened by the sap of romanticism, prelude to the great aesthetic period, in which the brush has taken as its subject the episodes of national history, felt with enthusiasm and expressed with courage ³.

Along with the immense decorations of the Cathedral of Our Lady of Pilar in Saragosse, the frescoes of San Antonio de la Florida form the most important part of Goya's painting. The dome measures six meters in diameter; there are nearly a hundred characters in the only main fresco; the figures of angels in the eardrums, the small vaults and the cul-de-four are fifty in number. A whole series of fallout vaults, adorned with little cherubs lifting white and gold draperies in a charming tone, close the dome and make this set a unique thing in the work of this master.

The Hermitage of San Antonio de la Florida is located in a place of orchards and groves, located outside the Madrid city walls, and which served as a place of recreation for the people of Madrid. It occupies the grounds of an old palace known as La Florida which had belonged to the Marquis of Castel Rodrigo. There already existed in times a hermitage built by Churriguera. It was erected around the year 1720 at the expense of an institution that then existed under the name of "Resguardo de las rentas reales", had a simple appearance on the outside and was adorned with stucco on the inside.

The upper part of the Moncloa area became extremely popular with the nobility, particularly due to the Liria palace, commissioned by James Fitz-James Stuart, 3rd Duke of Berwick, who was also the 3rd Duke of Liria. It was built in 1770 by the architect Ventura Rodríguez. It was not then the residence of Goya's muse the Duchess of Alba and only became part of the Alba estates when Cayetana de Silva y Álvarez de Toledo,

² YRIARTE, Charles. *Goya, sa biographie, les fresques, les toiles, les tapisseries, les eaux-fortes et le catalogue de l'oeuvre*. París, Henry Pion, 1867. p. 56

³ LA VIÑAZA, CONDE DE *Goya, su tiempo, su vida, sus obras* Tipografía de Manuel G. Hernández, Impresor de la Real Casa, Madrid 1887. p. 148

the Duchess, died without children in 1802 and the houses of Berwick and Alba merged into one.

In 1768 it had to be demolished when the Pardo road or highway was opened, and in 1770 it was rebuilt by Sabatini in 1770, when the paseo de la Florida was built on the old Cuesta de los Areneros. The new temple lasted, however, only twenty-two years, since in 1792 the current church was built at the expense of the Royal Heritage, and probably with plans and direction of the famous architect D. Ventura Rodríguez, since in the Palacio archive there is a folder of various plans and drawings from that time, and it has, among other epigraphs, "Design of the temple of San Antonio de la Florida, by D. Ventura Rodríguez". Unfortunately, although the news exists, the design is not among those drawings.

Queen Maria Luisa also wanted to have a leisure palace in the area. The estate was thus bought by Carlos IV to make a palatial complex with gardens, and thus again, it was destroyed and rebuilt by Felipe Fontana between 1792 and 1798. The Archives of the Royal Palace in Madrid note that on March 16, 1792 King Charles IV ordered that the old church of Florida be thrown down and that an agreement was reached with the monks of San-Geronimo to buy them the land located at the foot of the mountain of the Prince-Pio, in front of the Fan fountain, with the aim of erecting a new church there. The secretary of state of the Despacho Universal de Real Hacienda dispatches the order in 1792.

The exterior of the building is of good architectural style, and the decoration of the main façade, with two Doric pilasters on a granite plinth, which support a severe, but elegant cornice, is crowned by a triangular frontispiece, of as noble simplicity as good taste. The interior is beautiful, fresh, cheerful, with a beautiful dome that is supported by well-traced lines, with Corinthian pilasters and semicircular frontispieces, with a main altarpiece in marble and stucco, in which an image of Saint Anthony of Padua is venerated, carved by Ginés, and two other side panels also made of stucco, which have paintings by Jacinto Gómez, the almost unknown and forgotten court painter of Carlos IV.

The church was used by royal guests, staff and neighbours. The door is shaded with vines and flowers grow at the entrance. The altar has its legend; San Antonio de la Florida is the patron saint of young girls to marry: they come on pilgrimage to Florida to ask the blessed saint for a very tender partner.

Goya received the royal commission to carry out the pictorial decoration of the hermitage in 1798 and it is known that he was already working on it in June. The commission must have been favored by his friendship with the enlightened Francisco de Saavedra and Gaspar Melchor de Jovellanos, at that time Secretaries of State and of Grace and Justice, respectively. The influence of his mentors, Goya thought, would prevent him from suffering the humiliations he had been subject to many years before when he decorated the Zaragoza cathedral of El Pilar.

Twenty years earlier, right after his return from a training trip to Italy in 1771, Goya was commissioned to fresco the choir vault of the Basilica del Pilar in Zaragoza, with a painting on the adoration of the name of God. Various sketches and preparatory drawings

of the work are preserved that show greater daring than the final work. In them, Goya proposed a composition of great contrast in color and lighting with great dynamism, greater than that contemplated in the final result. In its final execution, the work involves characteristics of the late Baroque Catholic religious painting. In order to secure this order, Goya had to obtain through oil on canvas sketches, the approval of both the authorities in the cathedral and the Academy of Fine Arts in Madrid.

The Zaragoza authorities, commissioned in 1775 Goya's brother-in-law Francisco Bayeu to decorate the vaults before and after the Holy Chapel of said temple. The council entrusted Bayeu to continue the work with the help of his brother Ramón and Goya, placed under his direction. Goya was to paint the cupola Regina Martyrum.

On October 5, 1780, he and Ramón presented the corresponding sketches to the Board of the Zaragoza City Council. Goya's way of working, excessively sketched for the prevailing classicist taste of the moment, led to a bitter confrontation with his mentor Bayeu, who asked the Board to exempt him from supervising the work. The Board agreed to release Bayeu from this responsibility, which was assumed directly by Canon Allué.

On February 11, 1781, Allué informed the Junta that Goya was finishing his dome and that it was necessary to determine which allegories of virtues should be represented in their corresponding four pendentives. Goya was asked to prepare the respective sketches, which he presented to the Board on March 10 with unfavorable results. Goya was again required to submit his work to Bayeu's supervision.

Goya presented to the Board on March 27 a memorial, in which he regretted that they had tried to make him paint with total servility towards Bayeu. He denounced that "after having the work well advanced, the Board wanted to make him understand that the agreement with Bayeu was that he should intervene and direct Goya as he thought in his work and that Goya had to obey him as his dependent in the execution, placement of figures, taste, color and others; in a word, make him a mere executor and dependent mercenary; but ... he couldn't humble himself so much". Immediately, the Junta communicated to Goya its regret over the heated memorial, reminded him again of the supremacy of Bayeu and ordered him to reconcile with him. Goya was forced to bend his pride, and communicated on April 6 to Allué: "I will make new sketches for the pendentives in accordance with my brother-in-law Don Francisco Bayeu; and subject to his approval in the terms that the gentlemen of the Board determine, I will proceed to execute them as my brother-in-law said".

In fact, Goya's mentors could not actually fully protect the painter in the San Antonio de la Florida project, since they left the government in August and October 1798, just when Goya started to work in the frescoes, which he completed by the end of the year. But the painter was shielded from administrative or ecclesial interference by other means. Because the San Antonio de la Florida chapel belonged to the Royal Household and by virtue of a Brief Pontifical issued by Pius VI on July 30, 1798, it was separated from the ordinary ecclesiastical jurisdiction and became directly dependent on the palatine chapel. All Goya needed thus was the support of the King. Goya's work was completed December 20th and the palatine chapel was inaugurated on 12th July 1799.

To make this painting, Goya had as an assistant the painter and master builder Asensio Julià who had to dedicate himself exclusively to preparing materials, fixing cardboard and other tasks typical of an assistant.

Goya introduced in the chapel, with a Greek cross plan and apse head, many innovations: from the thematic point of view, under the ring of the dome, he placed in the vault of the apse –with the Adoration of the Trinity–, the intradoses of the arches, pendentives and lunettes, a large number of child angels, with butterfly wings, and young angels drawing heavy curtains so that the miracle that occurs in the cupole becomes visible.

As acclaimed painter Pedro de Madrazo said "those who imagine that in order to be a colorist one must necessarily resort to the rich palette of Giorgione or Rubens, you can see how he knew how to produce the magic of color without using hardly more inks than white, yellow, red and black. The richness of the color does not consist in the infinite variety of the inks', but in the harmonic variety of the tones and in correctly choosing the tuning fork on which the artist models them. Goya, who possessed the gift of a colorist to as high a degree as Velázquez or Rembrandt, knew, with only white lead, carbon black, green and vermilion, to pour life out in abundance"⁴.

The sketches and attribution controversy

Before tackling the frescoes job, Goya painted some sketches, out of which only two are today universally recognized as the work of the Spanish painter. The first is the so-called Sketch No. 1. It represents the main part of the scene of the miracle painted on the dome of San Antonio de la Florida.

Saint Anthony appears resuscitating the murdered, with the railing, the man who raises his arms high, the shawl and the boy who stands on the railing, among the most outstanding elements. Although the main characters already appear in this sketch, everything was modified in the final execution, since the crowding of figures on the right was clarified and reduced. Thus the composition was improved. On the other hand, the landscape was also simplified by dispensing with the flying angels from the sketch. It is a very light sketch, which was done on a reddish primer. Greenish blue and yellowish ocher predominate along with other darker and earthier colors, in addition to a greyish green. Both this sketch No. 1 and the Adoration of the Trinity sketch (see below) were put for sale as a single lot in 2004 by auctioneer Sala Alcalá Subastas, in Madrid. Previously, they had been declared not exportable, which probably explains why no one met the minimum bid accepted of 4,2 millio euros.

The one known as sketch No. 2 was certified in the nineteen sixties by the top Goya expert in the world, Enrique Lafuente Ferrari, but is now contested by the Museo del Prado establishment. In 1955 it was in the private collection of Madame Chaperon in Paris, but today it is part of the collection of the Carnegie Museum of Art in Pittsburgh ([The Miracle of St. Anthony](#)). The museum bought it in 1965, i.e., soon after Lafuente Ferrari's paper on it and displays the painting as "Attributed to Francisco de Goya". It is not

⁴ DE LA RADA Y DELGADO, JUAN DE DIOS, *Frescos de Goya en la iglesia de San Antonio de la Florida, grabados al aguafuerte por don José M. Galván y Candela*. Manuel Tello, Madrid 1888 p.5

known for sure what its original provenance was, but Lafuente Ferrari believes that it was taken by Goya to Bordeaux.

In this elongated sketch, the entire set of figures of the dome of the hermitage of San Antonio de la Florida is displayed, like a frieze, following with enough fidelity the same arrangement of the groups, the masses and the color. The textile support is divided into four parts that had to be painted separately and then sewn on the edges.

Despite being quite similar to the original, differences are observed, such as that the railing goes from the 71 bars of the sketch to the 81 bars of the dome. The main group in which Saint Anthony appears acquires greater prominence in the fresco, since the figures are more concentrated and the saint's head rises higher.

Certain modifications are also made when taking into account the perspective that had to undergo when the fresco was viewed from below. This is why the round beads of the rosary worn by a blind man become elongated spots on the wall in the sketch. For the same reason some figures are represented somewhat deformed; in the sketch they are treated with greater finesse and delicacy, while in the fresco they appear more schematized and sketchy.

Spanish expert Josep Gudiol ruled out in 1971 that it was Goya's hand work, considering it made after the original fresco. Since then it is highly questioned. Rogelio Buendía proposes Eduardo Rosales as a possible author, which justifies the wide and indeterminate chronological fork that is proposed in his dating (1798-1800).

The dome that doomed Baroque painting

But Lafuente Ferrari strongly defended the authorship by Goya in a paper published in 1961⁵. He explains in it how he was asked in 1955 by Albert Skira to write a text for an art book on the frescoes⁶. The author recalls that there were then only two known sketches for the frescoes and were in the collection of the Countess of Villa-Gonzalo. They are sketches in half a point on rectangular canvas, of small size (26 x 38 cm each). One of them is undoubtedly the first idea of the composition for the central group of the miracle of the saint; the main elements of it are already pointed out, and even some figures — the boy mounted on the railing — who went on to the final work. The dominant is earthy, relieved by some blues and only very light notes of red. The security of being the first idea is given to us by the group of angels who fly over the miracle, survival of the baroque tradition, which in the subsequent elaboration of his idea Goya suppressed to follow a less traditional, more daring direction, indicating, in Lafuente's view, the point of crisis at which his art decides to follow such unusual paths as the work he has carried out attests. With a brusque gesture Goya slaps the entire previous tradition of domed glories in the previous frescoes and approaches the scene in such a daring and modern way that we can well say that the new Goya that arises after the illness of 1792 is

⁵ LAFUENTE FERRARI, ENRIQUE [El boceto para la cúpula de San Antonio de la Florida](#) Arte español : revista de la Sociedad Española de Amigos del Arte Volume No. XXIII, Madrid 1st quarter of 1961 PP. 133-138

⁶ LAFUENTE FERRARI, ENRIQUE. *Goya : Les fresques de San Antonio de la Florida - étude critique et historique*. Skira, Lausanne, 1955

defined in *Los Caprichos*, in what he called works of invention (letter to D. Bernardo Iriarte in 1794), and on the Florida dome. Goya's so-called expressionism was born here and the distortion of forms and his new way of representing them appear triumphant in all three sets, a harbinger of all his future art.

Lafuente goes on to explain, citing Ramón Stolz, who wrote a chapter in his Skira book, that everything we know about the Goya fresco painter proves that he did not follow the patient traditional methods of painting on the wall. No squared drawings, no transfers. He fixed the idea in small sketches, enough to decide on composition and figures, but in which he was very firm and precise on the chromatic harmony that he wanted to achieve. The proportions and the general situation of figures and groups is the only thing that, in terms of form, he decided in the sketch, which gave him freedom to alter or suppress at the decisive moment of the execution. Instead, a long premeditation is seen in the restricted selection of colors and the order in which they are to be used when carrying out the work. Given this, it was true that the two known sketches for Saint Anthony, cited above, that of the miracle of the Saint in the dome, so altered later, and that of the angels in the presbytery, did not seem to respond to these premises, since neither the figures nor the masses, nor the lighter color, warmer in the dome than the sketch indicates, appear determined.

It seemed thus logical to think that Goya must have fixed something else of his ideas, even in the abbreviated and small-scale way that he used to, before climbing the scaffolding. But no other sketch was known. That gap was filled by the work that Lafuente presented in his 1961 paper and which, in his opinion, represents the missing link and enough for Goya to undertake his fresco, with the help of the sketch, where the arrangement of groups and tones to be made in the dome was entirely decided.

The author explains that "some time ago" a person unknown to him showed up in his office at the Madrid Museum of Modern Art and who, with modest and courteous words, said he wanted to show him the photographs of a work that he believed might be of interest because he had published the book on Goya's frescoes. It was sketch No. 2. The painting was in a collection in Paris and was formerly in the collection of an elderly doctor, now deceased, who inherited this painting without any attribution from his ancestors from Bordeaux. Until the acquisition, the painting had continued in the South-West of France. If these data are true, it would not be impossible for Goya to have taken this sketch with him, which he should have been fond of, on his trip to Bordeaux and that it would remain there until his death. The format of the painting, narrow and therefore easily transportable in roll, does not make the hypothesis implausible.

A restorer of the Museum of Modern Art, Gonzalo Perales, went to see the work. He was a knowledgeable and highly competent restorer and passionate about the study of the technique of the great painters. Knowing very well Goya's technique and the quality of the canvases he used, he brought from Paris a fragment of the canvas on which the sketch was painted, compared it with canvases from other Goya paintings of the same period, and verified the identity of the cloth. But he came also praising the quality of the work and sure that it was the definitive study for the Florida dome. On the same trip, Joaquín de la Puente, secretary of the Museum and with a good knowledge of painting, also saw it, and shared Lafuente's initial impression, confirmed when he managed to see the

painting. It was the missing link between the initial sketch of the Countess of Villagonzalo and the definitive work.

The sketch is painted on a canvas, in four pieces, which Goya perhaps used separately when he was painting on the wall, on the scaffold, and which today are sewn together at the edges. The reddish preparation usual in Goya is perfectly observed in the sketch. Nailed to a frame, the entire canvas measures 2 meters 67 centimeters long by 54 centimeters high. The frame has been changed from time to time, since the canvas reveals traces of previous nails, somewhat reducing the visible dimensions of the canvas by a small piece in the sense of height.

Lafuente compared the sketch with the fresco and found variants or differences: The balustrade or parapet has 71 vertical bars in the sketch; 81 in the Florida fresco. The central group has gained greater compositional importance in the fresco, concentrating and raising more the head of the Saint as the main motif, which in the sketch was lower than what Lafuente called the blind man with the staff, a logical rectification when taken to the wall. Saint Anthony's head is more inclined in the sketch and his flesh is more rosy. The expression is more manly in the cupola, more kindly in the sketch, which has, in general, a warmer intonation than the fresco, which is explained by the difference in techniques and by the absorption of the liquid color in the mortar apart from the blackening, natural in the church. The bluish grays on the cupola are more leaden than in the sketch, perhaps for this very reason; in the sketch the reds are more fleshy, the grays less heavy and the other less brown.

But the execution, as is usual for fresco artists, has faithfully followed the composition in the details and even in the brushstroke effects. When there is a stroke of red, for example, in the man with his arm raised to the left of Saint Anthony, that stroke has been preserved very similarly given in the fresco.

In the supposed mother of San Antonio — woman in front of the Saint — the tone is lighter and the brushstrokes by loose touches, almost circular, seem to put buttonholes on the shoulders of her blouse (in the sketch).

The risen from the miracle has a character very similar to that of the definitive work, although here it is more summary and outlined and the shroud is whiter. On the other hand, the Blind Man with the cane has more force in the oil painting, at least in the head with a wider silhouette in his mane than in the definitive work. Also clearer in the sketch is the indication of the rosary whose circular beads have been exchanged in the fresco for shapeless and elongated spots, no doubt because Goya calculated the perspective deformation from below. The man who holds the corpse that comes back to life is a larger body mass in the sketch; Goya has reduced it by painting on the mortar and seems to have tilted his face too, taking into account the perspective from the church.

The Biblical Prophet appears more separated from the Blind Man with the cane than he is in the fresco; in this second-line figure, one can clearly see in the sketch how Goya already calculated the effect of distance that the perspective foreshortening should produce. The group of the three women with white mantillas has gained more strength and importance in its execution. The masterful figure of the woman in the center is finer,

more delicate and realistic in the sketch, more energetic and schematized in the cupola. He has also accentuated — as in general, in almost all figures — the foreshortening in the fresco, as well as the energetic traces of shadow under her cheek. In the woman on the left, Goya has reinforced the touches of gold-yellow on the wall, especially in the brutal brush stroke of the skirt, which does not appear in the sketch; as in other cases, the reds are finer in the sketch. The great oriental, masterful figure of the dome, to the right of the one we have just described, has acquired in the fresco the monumentality to which the dimension invited Goya; the golds have also been reinforced, but the grays in the sketch are very fine, as well as the yellow fused with the gray.

The knight with the ruff, seen in profile, behind the oriental ones, is very summarily stained in Goya's sketch; He seems to raise his hand in a gesture of astonishment.

In the group behind the Saint's back, the heads are very summarily indicated in the sketch and the so-called superstitious carries the guides of his whiskers slightly raised, unlike the fresco. All this piece has a very cursive make in the sketch, with wavy and nervous brushstrokes; the children on the railing are less crowded, more expressive in the sketch than in the cupola, Goya has not used the white for the eyes so much and the pants he rides on the railing are less blue. The man who flees, a rustic character seen from behind is more summary of execution in the fresco. The same happens with the swarthy Moor who is next to the fugitive. In general, the tones of the background of the composition that go from cool to bluish are fine grays in the sketch.

In the group with the woman who clasps her hands, Goya has accentuated the perspective effect in the fresco; the woman's neck, for example, is shorter than in the sketch. Everything is more summary and energetic, bravo, in the dome, as the size demanded. The blessed in the blue cloak next to the woman appears to have a beard in the sketch and his color is grayer in the sketch. As for the two summary heads, the most brutal of Goya's execution in the entire dome, have taken on this character on the wall; the essential lines being the same, in the sketch they look like two heads from a Roman fresco; we would say that the woman with the ribbons in her hair is a young Pompeian woman. Only this detail gives us the measure of how Goya is fired up and dares before the wall to unheard of things, never before seen in the painting of all the times before his. The schematic brutalization of these two heads has few such examples even in the most daring modern painting.

In the last group of figures, the Toothless has a similar character in the sketch, although, as always, a finer execution in oil than in fresco; whites dominate more, too. The so-called Apostle has gained in importance in the fresco, perhaps because Goya needed the clear stain of yellow. The man with the carmine red cap, next to him, is a curious example of Goya's preparation of the effects; both in the sketch and in the fresco are the red strokes on the dark of the cape or tabard worn by the character. Next to him, the woman with the white cloak with a triangle silhouette, this one has a wider base in the sketch; her gaze is less absorbed than in the fresco and in both she is an exquisite figure. The owl-faced woman behind her wears a white cloak that is gray in the fresco, but in this one, her hair is a darker reddish blonde. The clochard is very summarily indicated in the sketch, the same as the one described as El Mujik.

The mask-faced woman is finer and sweeter in the sketch; a delicate blue, discreet hints of golden yellow and soft red on her cheeks. A delight that has been brutally abbreviated

in the fresco. She also has the most nuanced delicacy of oil sketch, the mantle on the railing of a delicate gray.

Lafuente's conclusions are: 1. Goya's fidelity to his sketch that, without a doubt, he believes he had before him when he made the fresco; 2. That the color has undergone slight modifications when the painter works on the wall; some, derived from the different quality of the materials and the binders between oil and fresco; others derived from the peculiarities of the process and the transformations that the color undergoes when applied to the mortar and some, finally, due to the natural blackening that the dust and smoke produced in the dome; 3. That all the figures, in general, have been built in the final execution with greater vigor and a more daring touch, sometimes to an improbable, brutal extreme on which the comparison with the sketch instructs us.

Lafuente's detailed and well developed arguments did not convince Gudiol or the current Museo del Prado Goya establishment, headed by Manuela Mena, Prado curator since 1980 and Chief Curator of 18th-Century Painting and Goya since 2001. She was responsible for highly controversial decisions like the delisting of one of Goya's most famous painting: *The colossus* in a June 2008 press conference. The Museum issued a final report in 2011⁷ in which Mena stated that the painting was the work of the painter Asensio Juliá, who was precisely the assistant of Goya in San Antonio de la Florida. In March 2009, Professor Nigel Glendinning, an authority on Goya and 18th Century Spanish literature, and Jesusa Vega published an article in the academic journal *Goya* entitled *Un fracasado intento de descatalogar el Coloso por el Museo del Prado ? (A failed attempt to delist The Colossus by the Prado Museum?)* in which they questioned the methodology and arguments of Mena's report. In July 2009 Spanish universities and numerous Goya experts signed a declaration in support of Nigel Glendinning, defending the use of the scientific method in the study of art history and attributing *The Colossus* to Goya⁸. Jesusa Vega, Professor of Modern and Contemporary Art at the Universidad Autónoma de Madrid and former Director of the Lázaro Galdiano Museum (2006 –2010) has denounced the attribution practices of Mena and the Prado with vigour:

"Of the cases of attributionism in which the Prado Museum has been involved in recent years, there are two that have resulted in authentic scandals: the portrait of the Count of Alois Wenzel von Kaunitz-Rietberg attributed to Goya and some small-format paintings attributed to Murillo. In the first case, the work had been on the market for a while without much fortune, as Nigel Glendinning denounced at the time, due to its dubious authorship. Six months after being exhibited at the Prado Museum labeled as an unpublished Goya, in January 2009, the portrait was auctioned at Sotheby's (New York) and was awarded for \$ 2,210,500. That is to say, from being worth nothing it went on to sell for almost 1.8 million euros"⁹.

The Carnegie Museum of Art states that Sketch No. 2's record "is subject to revision due to ongoing research", without elaboration. All we can say now is that the reasoning of Lafuente Ferrari was taken up not long ago by American art Historian John W. Williams,

⁷ [El coloso y su atribución a Goya](#), September 21, 2011

⁸ [Manifiesto del Departamento de Historia del Arte de la Universidad Complutense de Madrid en defensa del método científico en homenaje a Nigel Glendinning](#). See also [Los errores y las argucias de Manuela Mena](#), Diario Público, 29/03/2009

⁹ VEGA, JESUSA [El Prado vuelve a chocar con Goya](#), El Confidencial 29/04/2015

Andrew W. Mellon Professor of History of Art and Architecture and Professor Emeritus at the University of Pittsburgh.

On April 6, 2015 it was revealed ¹⁰ that the prestigious Burlington Magazine was about to publish an article by Williams, with an appendix by Carnegie curator Louise Lippincott, that shows that Goya used the Sketch No. 2 to help him paint his great fresco. The arguments used in Williams' piece seem, at least partially, drawn from Lafuente Ferrari: The Carnegie piece has just the kind of deviations from the mural that you wouldn't expect in a copy, but that would be normal if Goya used this canvas as a final study (or "modello") that he then worked up and enlarged on the church dome, making changes as he went. Five nail holes that conservators found along the top edge of the canvas suggest that Goya could have stuck his modello onto a board, or even the wall, to be consulted as he moved around the perimeter of the dome, painting. Unfortunately, John Williams died on June 6 2015 and the paper was not published. We have tried to obtain a copy of the draft paper, but have not been able to get it.

There are two more sketches, Nos. 3 and 4, but the consensus today is that they are actually copies of the fresco already painted. Both were cataloged by Mayer in 1925. In 1962 they were sold at Sotheby's. Their last known location is in the H. Oppenheimer Collection in Johannesburg.

And then there is the Adoration of the Trinity sketch that Goya elaborated before facing the decoration of the quarter sphere of the apse of the chapel of San Antonio de la Florida. Together with that of the Miracle of San Antonio de Padua (Sketch No. 1), they are the two only sketches of the paintings in the La Florida chapel that are considered by the Museo del Prado to be Goya's work.

The fresco paintings

It was on August 1, 1798 that Goya began the decorative work. He comes every day for three consecutive months, without missing a single time, to work in San Antonio, and it is hardly credible that he could have carried out such a considerable work in ninety days. But we have before us his personal accounts, those of Manuel Ezquerro y Trapaga, the general contractor, and even the supplier's brief which notes that each day, for three months, he made available to the artist a car that brought him from his house in Madrid to the hermitage. There is even an infinitely small detail: the entrepreneur asks fifty-six reals for this trip from Madrid to the San Vicente gate, which makes a relatively high sum for the time. The price of fifty-six reals proves that Goya was not yet living in his quinta, twenty minutes from San Antonio.

The execution of the paintings ended around November or December 1798, since on December 20 of that year Goya presented the minutes of the expenses incurred by the "painting and others." Finally, it was inaugurated on July 11, 1799.

The corpse (headless) of Goya was deposited on the main altar of this hermitage, in a tomb made of granite, with a superimposed marble tombstone. He was buried with his

¹⁰ See GOPNIK, BLAKE ["New" Goya Revealed at Carnegie Museum of Art](#) Artnet News April 6, 2015 and [Research proves painting at Carnegie Museum of Art is Goya's](#) Happener Apr 7 2015

friend and father-in-law Martín Miguel de Goicochea in 1919, so since then, San Antonio de la Florida is considered a mausoleum of the genius.

The chapel has the main scene of the pictorial set in its central dome. It narrates one of the many miraculous episodes starring Saint Anthony of Padua. Specifically, the one through which he resurrected a dead man so that he could declare that he had not been murdered by one of his neighbors, Martín de Bullones, the saint's father, as indicated by the incriminating evidence, but by another individual who had tried to create that false appearance. In this way, Martín de Bullones escaped an unjust conviction. The subject really inspired Goya, and the strange starting point must have seduced him. The corpse rests in the cemetery, and the crowd demands vengeance: the saint wants to save the one whom he cannot accuse of a murder, and proposes to this multitude ready to strike to ask again for the corpse on the ground and to raise it before him. He will question the livid dead man, haunted, horrible, ravaged by the humidity of the tomb, and God will perform a miracle; the dead man joins his hands and will part its icy lips to make the truth triumph and prevent an iniquity.

The saint, standing, and placed in profile, slightly bent forward, his arms extended and, with his right hand, in an attitude of evoking a dead man from his grave, is placed on a rock, above the other characters to underline his importance. He is represented as a humble friar whose head is surrounded by a nimbus of holiness. The corpse, which he brings back to life, is like a ghostly figure, a very frequent type of character in Goya's later work. Emaciated and wet by the horrible rot, it emerges from the grave, and, sitting on a kind of bench, another character embraces it from behind, while listening carefully to the questions that Saint Anthony asks him. Between these two figures there is a woman with open arms and an attitude of mercy; to the left of her a little higher, a man who stares at the group, and has his hand resting on that side on a thick pole.

Saint Anthony has gathered around him all those who were in his path: a motley crowd grouped together at the foot of the height in the most unexpected poses. The artist has taken on some of the modern costumes; he draped his characters in these Spanish mantas, which are shimmering to the eye and conducive to color. The saint is not draped either, according to tradition, in these ancient swaddling clothes which pretend to fold and style; he is a monk with the robe of bure and the hood, a tonsured monk, a model coming from some neighboring convent, and who must even, in view of the features of his face, have an Andalusian accent. There is a huge crowd of beautiful women, who wear the bell-shaped and trimmed toe-caps, the pearly stocking, the short shoe, the detached strip mantilla and the artificial braid, and of rags, sparklers and runners of the fourpee, wearing the ponytail and the net, the breeches and the lollipop, the capote with sleeves and the pointed hat.

In the first area of the dome the painter has developed the entire scene, placing around it, as a display of skill, a simple balcony, on which many of the figures lean, or their arms or hands rest, and they are mounted or sustained, making thrown volatinerías, some urchins. To the right and left, the picturesque crowd swirls behind a simple railing that closes the dome, to which those attending the miracle look as if they were in a box. Tiepolo had resorted to a similar device in his paintings in the Palazzo Labia in Venice or in the Villa Cordellina in Montecchio. The enhancement of the groups and their protagonists is

resolved through higher areas, such as the saint himself, or the character facing him raising his arms to heaven. There is no statism, all figures are dynamically related. An urchin perches on the railing, the shroud resting on it like a sheet drying in the sun. A landscape of the mountains of Madrid, close to that of the manners of the cartons, constitutes the background of the entire dome.

Attending the miracle behind the railing are no less than fifty characters with varied attitudes and expressions, for the most part coming from the most humble layers of society, on which the Franciscan saint stands out, standing on a small mound. That predominant role that Goya gives to majas and sparklers as witnesses of the miracle, a means by which he could have sought to persuade anyone who came to contemplate the work of art of the miracle, has also been interpreted, sometimes negatively, as a sign of the profane character composition.

This expressiveness indicates that Goya has abandoned Academicism and has moved on to anticipate 20th century Expressionism. He used traditional fresco techniques to paint what has been called the "Sistine Chapel of Madrid". To give the colours greater brilliance he also used strokes of tempera. The free brushwork, using splashes of light and colour, puts this scene at a step from Impressionism, like the figures in the female Angels which decorate the upper part of the side walls and the insides of the arches, creating an unsurpassable set of paintings.

By representing individuals, Goya moves away from the usual types of his historical moment, he modernizes them by showing manolas, townspeople, nice people or any stroller. It is worth noting the group of majas formed by three girls who whisper. One of them looks at the saint with devotion and appears dressed in a beautiful white shawl with touches of ocher color. This group is joined by three other men in ruffles, followed by two women treated with great delicacy.

A large white shawl adorns the railing, accentuating the effect of reality. Next to it a woman observes a man who stands out among the figures around her and serves as a counterpoint to the saint in the composition.

Near the saint appears a series of characters who express their devotion, while a man in a yellow coat, who seems to be the murderer, flees.

Everything is set against a background of trees and mountains reminiscent of the hermitage environment, moving away from the traditional paintings of domes with breaks of glory and flights of cherubs.

These figures are seven feet high; the diameter of the dome is six meters: it is therefore a considerable composition. The backdrops are bright and well made to show off the brilliant suits and dazzling dresses with their local tones.

Secular art

The pictorial freedom with which the entire iconographic ensemble is made is very striking, which is partly explained because the artist, when working on a royal commission, was not subject to the approval of ecclesiastical or academic bodies.

What makes these frescoes the "18th century Sistine Chapel", as Nobel Prize laureate Severo Ochoa described them in a series of articles in the newspaper ABC, in which he denounced the state of neglect in which they were ¹¹, where Goya's prodigious mastery is observed, is in his technique, of firm and fast execution, with energetic brushstrokes that highlight the lights and brightness, and the way in which he resolves the volumes with furious sketchy touches that, at the distance with which the viewer contemplates them, acquire a remarkable consistency.

As a colourist, Goya never rose higher than in Florida; as fancy, as verve and as ingenuity in the arrangement, it is one of the master's most characteristic works. Yriarte warned young artists against taking the Goya of San-Antonio for their master: "it is dangerous to watch, he preaches revolt; but those who have found their way and who are not afraid of letting themselves be influenced can come and meditate in front of these frescoes. Later or earlier, elsewhere, the Spanish painter will find the style; here he only meets fantasy and the color from which his style derives, and you can be sure that he was only looking for them". Goya knew how to develop, with very few colors in the palette, an immense wealth of tones. What a magic palette, what a relief! what force and what accents! How one feels in front of a privileged temperament, of a prime-jumper artist who sees with his eyes, immerses himself in what surrounds him and what he buzzes every day! No reminiscences, no distant influences. Italy has taken nothing of his sap from him. He is steadfast in his modern genius and does not want to owe anything to masters and predecessors ¹².

The church, built by King Charles IV, around 1792, was conceived in the most modest proportions. But Goya, then Court painter, commissioned by Charles IV to decorate the walls and vaults, changed the humble sanctuary into a temple, or better, a museum; for it must be admitted that these paintings are absolutely lacking in religious character, anointing and asceticism ¹³.

As the Count of La Viñaza signalled in 1887, one should not look for religious art in the eighteenth century, nor for imitators of Vinci, Michelangelo, Van Dyck and Giorgone. The eighteenth century was rationalistic and impious; it was looking for a human and earthly Jerusalem; it scoffed at Christianity. The man of the eighteenth century did not fix his thoughts on the fleeting nature of life, nor did he know or could paint works such as the Vision of Ezequiel, of Collantes, or the Dream of Death, of Pereda, not even calling himself Francisco Goya, who painted pictures of religious subjects, but not religious pictures. It is true that no one was more contemporary than he was of his century. In the monumental paintings of San Antonio de la Florida, both in the main composition as in the angels of the intrados and midpoints, an admirable energy, the most splendid scale of

¹¹ Ochoa, Severo. *Una vergüenza nacional* ABC Sevilla, 3 February 1988

¹² YRIARTE 1867. p. 56

¹³ YRIARTE 1867. p. 56

tones. What relief! What colorful magic! What a beautiful lesson the natural light receives there. On the other hand, what lack of anointing and spiritualism in those frescoes! The archangels and cherubs have the skin of a camellia, the eyes of fire and the beauty of a prostitute, and their wispy and bright wings move, not in the pure spaces of bliss, but in an atmosphere of gold atoms, illuminated by an Asian sun. The figure of the saint is that of a vulgar friar, dressed in the custom of those of the time, and surrounded by majas with mantillas, sparklers and a good number of urchins from Manzanares. The miracles of the exemplary man of Padua appear in Florida so familiarly treated, as it could be a spectacle of traveling acrobats.."14. All of this is absolutely lacking in anointing.

As a true painter of Nature, Goya was always frank (at times cruel) a whip of vice, lust, false piety, ignorance, never showed the slightest vocation for religious painting. The cupola represents Saint Anthony of Padua preaching to a large audience of townspeople, and the sides feature angels and little geniuses; but the matter (said Pedro de Madrazo) appears so familiarly treated, "as a show of traveling ticklers could be," and those angels have eyes of fire and the skin of a camellia; "Angels who look like beautiful prostitutes", and who are, according to another critic, "portraits of the most encumbered ladies of Maria Luisa's court." But, on the other hand, what finesse in the tones! What liveliness in expression! what spontaneous energy in the attitudes!¹⁵

In the tympanums of the vaults, around the side windows, and in the cul-de-four of the altar, Goya painted glories and angels. For Yriarte, they are not inhabitants of the blessed abode, cherubim or archangels, they are real women, and Spanish women, with their grace and their charm, sometimes worse, alas! because, everything must be said: some extend their large wings on which the artist has spread with pleasure the shimmering colors of those of butterflies. "I still have in my eyes the brilliant reflections of an Andalusian faja, the national belt which serves as an ornament to one of them and attaches to the earth this woman of whom Goya wanted to make an angel, but who remains a woman by his genius quite materialistic and too strongly imbued with relief, color and life to be able to rise to the celestial stay" ¹⁶. A system of gray and gold draperies serving as a background for the characters admirably emphasizes the flesh. It is the triumph of decorative art and it can compete with the works of the masters of the genre. All this is painted widely, with great brushstrokes, skilfully calculated for the whole and for the distance, and considered from a purely decorative point of view absolutely independent of the philosophy of the work; it is a painting which fulfills its function well. The artists who concern themselves with the relationships of tone, the bursts of color, its power, the relief of the figures and the delicacy of the tones, celebrate themselves in front of the frescoes of San Antonio. There is an unexpected decorator, personal in the highest degree, a painter of the first order.

De La Rada does not entirely agree with Madrazo Viñaza and Yriarte. For him, the mural paintings of San Antonio de la Florida are certainly not inspired by the same religious sentiment that inspired the Spanish Christian artists of the Juan de Joanes and Murillo schools; but from this to sustaining that because Goya belonged to the materialistic and

¹⁴ LA VIÑAZA 1887. p. 79

¹⁵ YRIARTE 1867. p. 56

¹⁶ YRIARTE 1867. p. 57

impious eighteenth century, that he could not feel religious matters, there is a great distance. Goya, says De La Rada, with a fiery and creative imagination, truly original, dedicated more than anyone else to studying the popular customs of his time. The painting on the dome was a composition in which the subject was eminently popular, and he painted a painting of popular customs as he understood them, as they really are, although not at all taking care to find out details of the thirteenth century clothing. And in this he did nothing that all painters, both Spanish and foreign, as well as the mystics of the 10th and 16th centuries, as well as the naturalists of the 18th century, had not done before him¹⁷.

Some observers have questioned whether the cul-de-four is really by Goya. The ciceroni resolutely deny the authenticity of this part of the work, and add that the painter, who fell into disgrace precisely because of a peculiarity associated with the frescoes, had to leave Madrid and left the high altar unfinished. According to Yriarte, this opinion cannot be accepted: yes, the cul-de-four is by Goya. The angels on the left constitute one of the most beautiful parts of the work; but following a deterioration produced by abounding rains, infiltration, a construction defect, they had to repair this cul-de-four and make recoatings on which the first painter came over to somehow remade some figures, those on the right, heavy in tone, obscure, and which blot out in this dazzling ensemble of light, of a powerful conch coloration in a vibrant range although clear and silvery. In the pendentives, vaults and lunettes a series of angelic characters appears accompanied by curtains on a grayish background. Many of these figures are manifestly feminine ("angels"), dressed in period garments and endowed with a certain sensuality that is unusual in this type of representation. In the apse, these female angels are related to the central sculptural group of praying angels and the Trinity triangle.

The romantic poet and novelist Enrique Gil y Carrasco (1915-1846) described the mystery of these angels as follows: "These angel-women were beautiful and airy, but there was a dull hint of sorrow on their countenance, like the distant sound of a harp, which has been muffled between the wings of the zephyr. Ricardo, the poet of memoirs, understood the expression of regret that barely clouded their forehead, and he saw through it the martyrs of pure love, the virgins who had died with their first passion like a halo of virtue, and that flying by endless space, to the beat of the harps of the seraphim, would return from time to time to the earth compassionate glances, and they would see a tear on the man, who at one time they regarded as the companion of their life"¹⁸.

Angels and cherubs. Skillfully combined groups of two and three naked angels adorn the pendentives of the vault that, with their gaze fixed on the sky, hold curtains or tapestries or are reclining and sitting on white and blue cloths and cushions strewn with golden flowers. On the intrados of the central arch you can see very beautiful figures that, more or less wrapped in light tunics, with dark wings, already gathered up and spread out to the wind, are some on their knees and with their hands crossed, others holding fake curtains, and they humiliate its fiery gaze or have it fixed on the high altar. The midpoints and intrados of the choir and transept arches also show robust angels, most of them with blond and braided hair, bare feet, arms and breasts, many of them lifting or holding the

¹⁷ DE LA RADA Y DELGADO 1888. p. 9

¹⁸ GIL Y CARRASCO, Enrique. *Anochecer en San Antonio de la Florida*. El Correo Nacional 12/13 November 1838 n° 270 & 271.

aforementioned tapestries or curtains, their limbs covered with white garments adorned with bands or belts of strong colors, bows and other accessories. The artist has represented them in an attitude on their knees or in a more energetic one, sometimes with their hands crossed on their chest or extended vigorously, sometimes resting them on their legs or covering their face with them. Nothing more profane than the aforementioned adornment; but nothing more beautiful, harmonious and brilliant: it is an inimitable symphony of light and colors ¹⁹.

The dome that houses the main scene of the Miracle of Saint Anthony of Padua stands on four pendentives in which Goya represented a repertoire of child angels on which an overflowing curtain falls, stamped with gold motifs on a white background. Some angels direct their gaze towards the wonder that takes place in the dome. Goya with these angels approaches Tiepolo, although reinventing them and offering us his own version, somewhat more sketchy. In the south pendent there are three, one of them standing on the left, the second sitting and, finally, the third in the foreground with their little hands together looking towards the dome. In the north pendent there are two little angels lying in the background, one of them face down, as if both were having a conversation. In the foreground, another child angel is sitting with his head up, looking up at the vault. In the west pendent there are three naked angels sitting on a thick and soft cushion, with golden tassels and fringes. On the East pendentive, two lying angels are represented, one of them, the one that appears in the foreground, tries to lift the curtain that rises above him.

In the southwestern vault, located at the foot of the chapel of San Antonio de la Florida, the glory of female "angels" continues, whose garments present colorful touches of color. In the keystone of the arch a puts their heads together, fly with their wings outstretched and wave their clothes, against the background of a curtain that seems to want to draw back to show us the Miracle of Saint Anthony of Padua represented on the dome . On the right, there are two standing angels, and on the left two other winged figures, one of them kneeling.

In the southeast vault, located in the arm of the transept on the Epistle side, three child angels fly to lift the curtains. At the ends, on the cornices, there are two winged female angels. One of them, the one closest to the altar, has a slender figure. It is shown in profile and with folded hands. This celestial being is placed on a rich gold brocade drapery and with a large coat of arms of Spain, topped by the royal crown, as if embroidered on the fabric. The other figure, on the opposite side, also has the shape of a woman with her left leg advanced and one hand on her hip, while she looks up at the sky.

In the northwestern vault, located in the arm of the transept on the Gospel side, four naked child angels can be seen, holding the curtains with their hands. These angels are distributed two in the center and two on the sides of the arch. At the ends or lower areas there are two winged female angels dressed in rich robes. The one on the left side looks at the sky while the one on the right clasps her hands in an attitude of prayer.

¹⁹ LA VIÑAZA 1887. p. 198-199

On the right side of the window that opens into the lunette on the Epistle side, a beautiful angel draws a heavy curtain as if letting in the light from the window next to which it stands. The figure is enveloped in great clarity, especially in her modeled face and arms.

On the left side of the window that opens in the lunette on the side of the Epistle appears a beautiful winged female figure of great classical beauty, of which her serene gaze stands out. She is represented wearing a crown of flowers adorned with blue ribbons. She takes her right hand to her chest to pick up the pink bands on her mantle.

On the left side of the window that opens into the lunette on the Gospel side, an elegant female angel raises her hand toward the curtain. This female figure with large wings has an imposing bearing that is accompanied by a rich court dress, made of very fine chiffon, and fitted with a showy greenish sash. It is as if she looks the viewer straight ahead and shows him her delicate and beautiful face.

On the right side of the window that opens into the lunette on the Gospel side, a female angel struggles to lift a heavy curtain over his head with both arms. She is dressed in a beautiful empire dress, like the rest of the angels of San Antonio de la Florida, in which an elegant pink girdle stands out. In the case of this angel, her female figure is smaller and petite, closer to the body of a girl.

The missing Duquesa

Museum guides often show the visitor, to the right of the high altar, an admirable figure of a full-length angel, head raised, arms outstretched, adding with a fine air: "Duquesa de Alba. For Yriarte, this is the constant error, the same ridiculous tradition. The angel is as blond as a miss, with a pearly coloring; the Duchess had black hair as the wing of a raven and the complexion of an Andalusian; it was a long, mined, slender nature, and so characteristic, that when one sees his outline sketched with a rapid point in the Caprices, it is fixed and one does not forget it any more.

There was a widespread tradition in Spain that Goya took as models of most of the figures of San Antonio the ladies of the court of King Charles IV. The king urged Goya to show him his work. The day when the scaffolding fell, the painter invited His Majesty to come and enjoy the look; it was an instant success. But Charles IV, recognizing in the assistance which crowds around the Saint Anthony the ladies of honor of the queen and the great titles of Castille, would have been angry with his Court painter, and would have sharply forbidden him these fancies. And even further: it is claimed that Goya, disgraced, would have left Madrid without completing his work²⁰. But according to Yriarte, only two could be portraits, they are the heads of men who do not in any way recall the historical figures of the time. Even if the artist had chosen some of the ladies-in-waiting as models; they do not play there the cruel roles that Goya gives in his etchings (Los Caprichos - Hasta la muerte) to the countess of Benavente. The fury of Charles IV therefore has no reason to exist; moreover, in Goya's correspondence relating to San Antonio de la Florida, no trace can be found of this episode.

²⁰ YRIARTE 1867. p. 58

And Goya did not leave Madrid in 1798, for he painted, towards the end of the year, the magnificent portrait of General Urrutia, and twelve charming canvases for the Alameda of the Duke of Osuna. Finally, in 1799, a last and brilliant favor proves how much King Charles IV was far from wanting to banish from his presence the painter of San Antonio: because, on October 31, the Minister Urquijo addressed to the artist the following letter, which Goya sent to his friend Zapater:

Sr don Francisco de Goya,

»His Majesty, wanting to reward your merit, to offer to the arts in your person a testimony which can stimulate all the teachers, and to prove to you all the respect he makes of your talent in the noble profession which you have embraced, has deigned to appoint you his first painter of the chamber, with the annual salary of fifty thousand real, which you will be able to enjoy from the present date (free of the half-yearly tax): you will still be assigned also five hundred ducats per year for the car ; and His Majesty also wants you to occupy the house that Don Mariano Maella now lives in, in case he dies before you do.

»I inform you of this appointment by order of the King, and I also communicate it to the Minister of Grace and Justice, and to the Minister of Finance, so that they can carry out His Majesty's will.

God keep you for many years.

»MARIANO LUIZ DÉ URQUIJO. "

San Lorenzo, October 31, 1799 ²¹.

Yriarte's opinion, corroborated by insinuations from Goya himself, is that the high clergy and the great dignitaries of the Inquisition, the Duke of Medinaceli, the confessors of the court, regarded these paintings as profane and out of place, half-naked angels, with lustful eyes, abandoned poses. Fantasy had too freely given itself a career, and the clergy strongly condemned this way of interpreting holy things. Obviously Goya was better suited to decorate a ballroom than to inspire fervor; we forget God in front of these voluptuous and lascivious angels.

²¹ Reproduced in YRIARTE 1867. p. 38

José María Galván y Candela

José María Galván y Candela (Madrid, 1837-1899) was a Spanish painter and printmaker. He studied at the Luis Fagúndez workshop and at the San Fernando School of Fine Arts in Madrid. He divided his activity between engraving, which was where he most stood out, and religious painting. In 1860, he obtained the third medal at the National Exhibition for *Virgin with Child in her arms*. The Prado Museum has more than seventy of his engravings, most of them based on Goya's works. Despite this good start, his independent character caused him problems when it came to taking public examinations for boarding scholarships at the Academy of Rome for chairs in schools of fine art with a successful canvas depicting the Resurrection of Jairo's daughter, which, however, was not awarded. The discouragement that the repeated failure caused him, led him to accept in 1866 a position as an engraver in the Hydrography Directorate (former Hydrographic Deposit), in which he soon excelled, especially as regards the etching technique.

Still in his twenties, Galván joined the push for recognition of engraving in Spain in the second half of the XIXth century. A key role in this process was played by a fundamental publication of the Spanish art scene: *El Arte en España* (1862-1869) which appeared during the last stretch of the (Spanish) Elizabethan period (1833-1868) and the first two years of the democratic administration (1868-1874), with the main Spanish historians, critics and artists (cartoonists, engravers and lithographers) of that time writing in its pages, under the artistic, literary and typographic direction of Gregorio Cruzada Villaamil. The objective of the magazine was the cultivation, promotion and dissemination of fine arts studies in Spain. As an illustrated publication, it will be distinguished by its magnificent lithographs, engravings and etchings.

It published numerous single plates on China paper and engraved on metal, wood and boxwood, or lithographed, and within text, vignettes and initials engraved on boxwood. Among its authors are such significant artists as Carlos Haes, Lozano, Vallejo, Ceferino Araújo, Serafín de Avendano, Eduardo Cano, Juan García Martínez, Leonardo Alenza, Francisco Aznar, Rufino Casado, Valeriano Becker or Galván himself.

In parallel with the Spanish push, France saw, beginning in 1860, the creation of independent societies such as the Barbizón school away from academicism, led by the publisher Cadart and the printer Delatre, under the support of Baudelaire, Gautier, Burty and the artists Charles Jacque, Daubigny, Bracquemond, Courbet, Corot, Lalanne, Carlos de Haes, Daumier, etc. Carlos de Haes (Brussels, 1826-Madrid, 1898), academic of the Real de San Fernando, was a gold medalist in the Bayonne Universal Championship in

1864 and in the one in Paris in 1878. He was a member of *La Société des Aquafortistes de Cadart*, where he met the Delatre brothers.

In 1864, Galván presented himself at the National Exhibition of Fine Arts with different essays on etching and steel engraving, and received special honorable mention. In 1867 he participated again in the competition, this time in the painting section, with *A Sketch* and *A Virgin*. For the latter work he obtained a third-class medal and the distinction of the work being acquired by the Prado Museum. Also as an engraver he obtained medals at the Exhibitions of 1865 (honorable mention) and 1867 (third medal). In 1876 he participated again in the National Exhibition of Fine Arts with some engravings, and obtained a second-class medal, as in 1878, when he presented etching copies of Goya's frescoes in the Chapel of San Antonio de la Florida. This series was used, in 1888, to illustrate a book dedicated to these frescoes, the text of which was written by Rada and Delgado. In 1912, the State bought the copper plates that were used to print them. In 1881 he presented four portraits.

The successor of *El Arte en España* and one of the most important efforts of the late nineteenth century that came to exalt and produce a revival of the original Spanish print was also a recipient of Galván's contributions: *El grabador al aguafuerte* (The etching engraver) 1874-1876), collection of original works and copies of selected Spanish authors recorded and published by the *Society of Artists*. The idea came from a group of artists (José Martínez de Espinosa, José María Galván, Bartolomé Maura, Francisco Torras Armengol and Ramón Casas), for the most part professors at the Higher School of Painting who, in the autumn of 1869 came together copying from the natural and with watercolor the popular costumes, suitable models and picturesque types that appeared in the city coming from the provinces. As stated in the Introduction accompanying the first volume of the work, one of the purposes of the group was “to contribute to extending the good taste that for some time now leans with a marked predilection towards Etching”... “Strong etching copying must comply with the requirements essential for any reproduction, and above all it must be faithful, trying to seize outstanding qualities in the original, whether in shape, chiaroscuro, without disdaining the more particular character of the execution. Inventing is freer, more spontaneous; not excluding the neat and dapper, all-encompassing effortlessly, prefers the frank and daring, and the determined and energetic ... In etching, more than in any other procedure, qualities and defects, style, and It can even be said that the personality of the author, these being undoubtedly the conditions, among others, that make them so sought after by the truly intelligent. The Fostering this noble and distinguished hobby must therefore be one of the aspirations that those who have undertaken this work propose to fulfill ”.

Since the beginning of the 19th century, the dilemma between the traditional reproduction engraving and that of interpretation had been raised in Spain; that is, between greater fidelity to the original or subjective artistic interpretation. With the arrival of photography and its definitive introduction from the seventies on, the interpretation engraving ended up prevailing over the reproduction engraving, one of its greatest defenders being Bartolomé Maura. Likewise, a new generation of engravers, who also belonged to this Society of Artists, such as Francisco Torras, José María Galván, and José Martínez de Espinosa, claimed the engraving artist as the creator of original works, against the position of important landscapers, led by Carlos Haes and his disciples.

Definitely, the etching of creation was the main novelty of *El grabador al aguafuerte*, which included numerous prints of this category among the sheets of its three volumes, some of them made by other engravers outside the Society of Artists, such as Rafael Monleón, Juan Closas and Albert, Ignacio Tubau, Pineda or Eugenio Lemús.

The printing was carried out by the National Calcography, where a large part of the copper sheets are currently preserved (R. 4606-4665). The paper used was made expressly by the Oseñalde house in Guadalajara, with variations of the tone and paste as required by each sheet. Three variants were printed of each engraving: artist's proofs, proofs avant la lettre (before the letter) and proofs with lettering. The artist's proofs were put on sale marked with a dry stamp and a handwritten number, with a clear intention of responding to the taste of the modern print collector .

The Grabador portfolios included a total of twenty-six reproductions of paintings by Velázquez through interpretation etchings, reaching Galván and Maura a great quality and perfection in technique, a production that Jesusa Vega considered of little value compared to original engravings: "Both Galván and Maura were late-night engravers, participants of the decrepit illustrated ideas on the reproduction of paintings defended by Domingo Martínez, changing only the burin technique for that of etching"²². Among the interpretation etchings by José María Galván, two prints published in 1872 in volume I: Equestrian portrait of María Luisa de Parma, etching and aquatint, after painting by Goya, and the Death of Lucrecia, made in etching, after a painting by Eduardo Rosales. Of this artist we should also mention an excellent etching of interpretation of Murillo's work, Saint Elizabeth of Hungary, through which he obtained the Second-class medal award at the 1876 National Exhibition of Fine Arts.

Enrique Lafuente Ferrari did not share Vega's opinion on the celebrated engraver, and even said that the Galván etchings were a major contribution to saving from oblivion the Goya frescoes of San Antonio de la Florida: "There was some modest monograph on Goya paintings and a distinguished Spanish artist, the engraver Galván, had lovingly designed Goya's compositions, bringing them to the copper plate in very remarkable etchings"²³.

In 1895 Galván won the Cross of Carlos III and 1897 the first medal in the engraving section and became professor of engraving at the Special School of Painting, Sculpture and Engraving in Madrid. As an illustrator he worked in newspapers and weeklies such as *El Arte en España*, and recorded the plates that appeared in Jerónimo Morán's biography of Cervantes, the cover of Julio de Alarcón's collection of poetry, and he worked on the illustration of many other art history books. Likewise, he made prints, to be sold individually, copying the most famous paintings, Spanish and foreign, from the Prado and other museums.

²² Vega, Jesusa *El aguafuerte en el siglo XIX*, Real Academia de Bellas Artes de San Fernando, Calcografía Nacional, Madrid 1985, p. 14.

²³ LAFUENTE FERRARI, Enrique *Nuevo descubrimiento de Goya. los frescos de San Antonio de la Florida*
ABC, Madrid, 13-20 January 1956

As an engraver, he stood out in the illustrations made for works such as *Vida de Cervantes* or *El Arte de mi España*. There are also his series in which he reproduces the frescoes by Goya in the hermitage of San Antonio de la Florida in Madrid or paintings by Zurbarán and Rosales.

From his pictorial work we can highlight paintings with a religious theme such as *Virgin* or *The Crucifixion*. His painting production is also abundant, among which some of the portraits of presidents of the Senate stand out (thus that of General Serrano, Duke de la Torre, the Marquis of Barzanallana, that of Francisco Pacheco and Santacruz and, above all, that of Francisco Javier Istúriz) and the one that said institution conserves of Alfonso XII. Galván was famous for his low fees, and only obtained important benefits from the royal portrait. On the other hand, of little value is the portrait that he made for the same institution of Martínez de la Rosa, the first president of what in his time was called "Estamento de Próceres". Galván seems to have been an emergency painter for the upper chamber, since he was called upon to complete the portraits of the first presidents that had not been made in his time. Galván, probably not very motivated due to the low fees, limited himself to transferring to the canvas in a hasty and not always happy way previous effigies of these characters, sometimes already dead at the time of undertaking the portrait. The same is true of the portraits of the Marquis de la Ensenada and the Count of Campomanes or of the copies of portraits of Columbus and Magellan.

He also painted other portraits, such as the First Marquis of Barzallana, property of the Prado, deposited in the Alonso de Madrigal institute in Ávila, some history paintings, and several canvases for the extinct Iconographic Museum that copied famous original paintings, such as the portraits of the Duke of Bailén Francisco Javier Castaños, Federico Gravina, Cardinal Alberoni, Count of Gondomar Diego Sarmiento de Acuña and the sailor and adventurer Alejandro Malaspina. When the Iconographic Museum was dissolved, the paintings went to the Prado and, although some remained in the Prado, most were deposited in institutions such as the Royal Academy of History and the Institute of Spain.

Galván worked on the frescoes in the Chapel of San Antonio de la Florida on two occasions. It has been repeatedly said that in 1862 and 1863 he published a first collection of prints in the magazine *El Arte en España*, but we have carefully reviewed the entire collection of plates published there between 1862 and 1869 and have found no trace of the Florida etchings. In fact, the first etchings after the Goya frescoes were realized in 1874 and were published in the portfolios of *El grabador al aguafuerte* between 1874 and 1876. According to the Royal Academy of Fine arts, Galván chose to make in 1878 an oil copy of these paintings as a preliminary study to proceed to etch and re-engrave Goya's paintings, this time in their definitive form of sixteen plates with a total of twenty seven engravings. That version earned him a second-class medal at the National Exhibition of Fine Arts in 1878 and ten years later he published the collection in a 48 x 34 cm book entitled *Frescos de Goya en la iglesia de San Antonio de la Florida, grabados al aguafuerte por don José M. Galván y Candela*. The 1888 book had a text by Don Juan de Dios de la Rada y Delgado, preceded by the report given about this work by the Real Academia de San Fernando, written by famous painter Don Pedro de Madrazo y Kuntz, Madrid. It was printed in Imprenta de Hernando y Compañía, 1888, and a second edition was released in 1897. The oil sketches made by the engraver are kept in the Museum of the Academy of San Fernando. The copper plates were acquired by the Academy in 1979.

The Goya sketches

Data provided by the Fundación Goya En Aragón, Zaragoza



Title: Milagro de San Antonio de Padua (boceto 1) / Miracle of St. Anthony of Padua (sketch 1)

Size: 26 x 38 cm

Technique: Oil on canvas

Painted by: Francisco de Goya y Lucientes

Date: 1798

Owner or Museum: Private Collection (Maria Luisa Maldonado, Madrid)

Provenance: Preparatory sketch from the collection of the Countess of Villagonzalo; it is currently part of the Maria Luisa Maldonado collection in Madrid.

Exhibitions:

Goya 1900 Ministerio de Instrucción Pública y Bellas Artes, Madrid May 1900. Main curators were Aureliano de Beruete, Alejandro Ferrant, Marqués de Pidal and Ricardo Velázquez. CAT. 87

Exposición de la obra grabada de Goya Sociedad Española de Amigos del Arte, Madrid 1928. Catalogue by Miguel Velasco Aguirre. CAT. 57

Goya en las colecciones madrileñas Museo Nacional del Prado, Madrid 1983 Main curator Enrique Lafuente Ferrari. April 19 to June 20 1983 CAT. 27

Goya (1746 – 1828) Galleria Internazionale D'arte Moderna Di Ca' pesaro, Venice 1989. Main curator Antonio Fortún Paesa. May 7 – July 4, 1989 CAT. 28

Goya La Lonja, Torreón Fortea y Museo Pablo Gargallo, Zaragoza 1992. Main curator Julián Gállego CAT 27

Goya. El Capricho y la Invención. Cuadros de gabinete, bocetos y miniaturas Museo Nacional del Prado, Madrid 1993. Main curators Manuela B. Mena Marqués and Juliet Wilson-Bareau. 18 November 1993 – 15 February 1994. Moved then to Royal Academy of Arts, London (*Goya: Truth and Fantasy, The Small Paintings*) 18 March – 12 June 1994 and to The Art Institute of Chicago, Chicago, 16 July to 16 October 1994. CAT. 53

Goya: Order and disorder Museum of Fine Arts Boston October 12, 2014 to January 19, 2015

Literature:

DE BERUETE Y MORET, AURELIANO 1917 PP.83-84

MAYER, AUGUSTO L. 1925 P. 168, CAT. 10

ROTHER, HANS 1944

DESPARMET FITZ-GERALD, XAVIER 1928-1950 PP. 132, CAT. 88

STOLZ, RAMÓN 1955

LAFUENTE FERRARI, ENRIQUE 1961 PP. 133-138

WILSON, JULIET and GASSIER, PIERRE 1970 PP. 192, CAT. 718

GUDIOL, JOSÉ 1970 VOL. I, P. 301, CAT. 380

BUENDÍA, ROGELIO 1992 P. 34 Y41

MENA MARQUÉS, MANUELA B. and WILSON-BAREAU, JULIET 1993 PP. 232-237

WILSON-BAREAU, 1994

BORRÁS GUALIS, GONZALO M. and RUIZ PARDO, JUAN 2006

PITA ANDRADE, JOSÉ MANUEL 2008

Note: Together with the Adoration of the Trinity, this is the only sketch of the paintings in the hermitage of Florida that are believed by all experts to be the work of Goya. It represents the main part of the scene of the miracle painted on the dome of San Antonio de la Florida.

Saint Anthony appears resuscitating the murdered, as well as the railing, the man who raises his arms high, the shawl and the boy who stands on the railing, among the most outstanding elements. Although the main characters already appear in this sketch, everything was modified in the final execution since the crowding of figures on the right was clarified and reduced. Thus the composition was improved. On the other hand, the landscape was also simplified by dispensing with the flying angels from the sketch. It is a very light sketch, which was done on a reddish primer. Greenish blue and yellowish ochre predominate along with other darker and earthier colors, in addition to a greyish green.

Both this sketch No. 1 and the Adoration of the Trinity sketch were put for sale as a single lot in 2004 by auctioneer Sala Alcalá Subastas, in Madrid. Previously, they had been declared not exportable, which probably explains why no one met the minimum bid accepted of 4,2 million euros.

Title: Milagro de San Antonio de Padua (boceto 2) / The Miracle of St. Anthony (Sketch 2)

Size: 55.24 × 266.70 cm

Technique: Oil on canvas

Painted by: Francisco de Goya y Lucientes (Attributed)

Date: 1798

Owner or Museum: Carnegie Museum of Art, Pittsburgh, U.S.A.

Inventory No.: 392 (65.15) Purchased with funds contributed through the generosity of Mrs. Alan M. Scaife and family

Provenance: This sketch was made known by Enrique Lafuente Ferrari in 1961 (see the Introduction above). At that time it was in the private collection of Madame Chapert, but today it is part of the collection of the Carnegie Museum of Art in Pittsburgh. It is not known for sure what its original provenance was, but Lafuente Ferrari believes that it was taken by Goya to Bordeaux, since apparently it was in the collection of a doctor, from southwestern France, for



many years, who inherited it from his ancestors .

Literature:

STOLZ, RAMÓN 1955

LAFUENTE FERRARI, ENRIQUE 1961, PP. 133-138

DESPARMET FITZ-GERALD, XAVIER 1963 PP.32-33 N° 132

WILSON, JULIET and GASSIER, PIERRE 1970 PP. 192, CAT. 721

GUDIOL, JOSÉ 1970 VOL. I, PP. 303-304

CAMÓN AZNAR, JOSÉ 1980-1982 VOL. III, P. 103

BUENDÍA, ROGELIO 1992 P. 35

Note:

In this elongated sketch, the entire set of figures of the dome of the hermitage of San Antonio de la Florida is displayed, like a frieze, following with enough fidelity the same arrangement of the groups, the masses and the color.

The textile support is divided into four parts that had to be painted separately and then sewn on the edges.

Despite being quite similar to the original, differences are observed, such as that the railing goes from the 71 bars of the sketch to the 81 bars of the dome. The main group in which Saint Anthony appears acquires greater prominence in the fresco, since the figures are more concentrated and the saint's head rises higher.

Certain modifications are also made when taking into account the perspective that had to undergo when the fresco was viewed from below. This is why the round beads of the rosary worn by a blind man become elongated spots on the wall in the sketch. For the same reason some figures are represented somewhat deformed; in the sketch they are

treated with greater finesse and delicacy, while in the fresco they appear more schematized and sketchy.

Gudiol categorically ruled out that it was Goya's hand work, considering it made after the original fresco. Since then it is highly questioned. Buendía proposes Eduardo Rosales as a possible author, which justifies the wide and indeterminate chronological fork that is proposed in its dating (1798-1800).

Title: Milagro de San Antonio de Padua (boceto 3) / The Miracle of St. Anthony (Sketch 3)

Size: 26 x 36,8 cm

Technique: Oil on canvas

Painted by: Francisco de Goya y Lucientes (Attributed)

Date: 1798

Owner or Museum: Private collection (H. Oppenheimer de Johannesburg)

Inventory No.:

Provenance: Made in parallel with another sketch

corresponding to the area on the opposite side of the dome (sketch 4) (639). Both were cataloged by Mayer (1925). In

1962 they were sold at

Sotheby's. Its last known location is in the H. Oppenheimer Collection in Johannesburg.

Inscriptions:

Exhibitions:

Literature:

MAYER, AUGUSTO L. 1925 P. 168, CAT. 12

GLENDINNING, NIGEL 1964 P.12 CVI

WILSON, JULIET and GASSIER, PIERRE 1970 PP. 192, CAT. 719

Note: This oil painting depicts, with variations, the central scene that appears on the dome of San Antonio de la Florida, in which the saint is resurrecting the dead.

Gassier warns of the notable differences in style of this pair of sketches with respect to those from the Villagonzalo collection. They are highly questioned attributions.



Title: Milagro de San Antonio de Padua (boceto 4) / The Miracle of St. Anthony (Sketch 4)

Size: 26 x 36,8 cm

Technique: Oil on canvas

Painted by: Francisco de Goya y Lucientes (Attributed. There is a replica in the Lázaro Galdiano Museum (2521), which is attributed to Goya's assistant, Asensio Julià)

Date: 1798

Owner or Museum: Private collection (H. Oppenheimer de Johannesburg)

Inventory No.:

Provenance: Made in parallel with another sketch corresponding to the area on the opposite side of the dome (sketch 3) (637). Both were cataloged by Mayer (1925). In 1962 they were sold at Sotheby's. Its last known location is in the H. Oppenheimer Collection in Johannesburg.

Inscriptions:

Exhibitions:

Literature:

MAYER, AUGUSTO L. 1925. P.168, CAT. 11

GLENDINNING, NIGEL 1964 P.12 CVI

WILSON, JULIET and GASSIER, PIERRE 1970 PP. 192, CAT. 720

Note: In this sketch a group of characters is represented, mainly women. A tree stands out from the background, an environmental element that will appear represented in the paintings of the dome. In the same way, we can see the cloth that protrudes from the railing and is also found in the fresco.



**Title: Milagro de San Antonio de Padua (copia boceto 4) / The Miracle of St. Anthony
(copy of Sketch 4)****Size:** 43 x 55,80 cm**Technique:** Oil on canvas**Painted by:** Attributed to
Asensio Juliá, after
Francisco de Goya y
Lucientes**Date:** 1798**Owner or Museum:**

Museo Museo Lázaro

Galdiano, Madrid

Inventory No.: 02521**Provenance:** It belonged
to the Infante D. Alfonso
de Borbón. In the Lázaro
Collection before 1913.**Literature:**

ANGELIS, Rita de.

L'opera pittorica completa di Goya. Milán: 1974.

CAMÓN AZNAR, José. Cuadros de Goya en el Museo Lázaro Galdiano. 1952. p. 11.

Zaragoza

CAMÓN AZNAR, José. Francisco de Goya. 1746-1828. Zaragoza: Instituto Camón Aznar,
1980. p. 103 y 293; CAMÓN AZNAR, J.. Francisco de Goya, Zaragoza, 1980-1982, 4 vols..

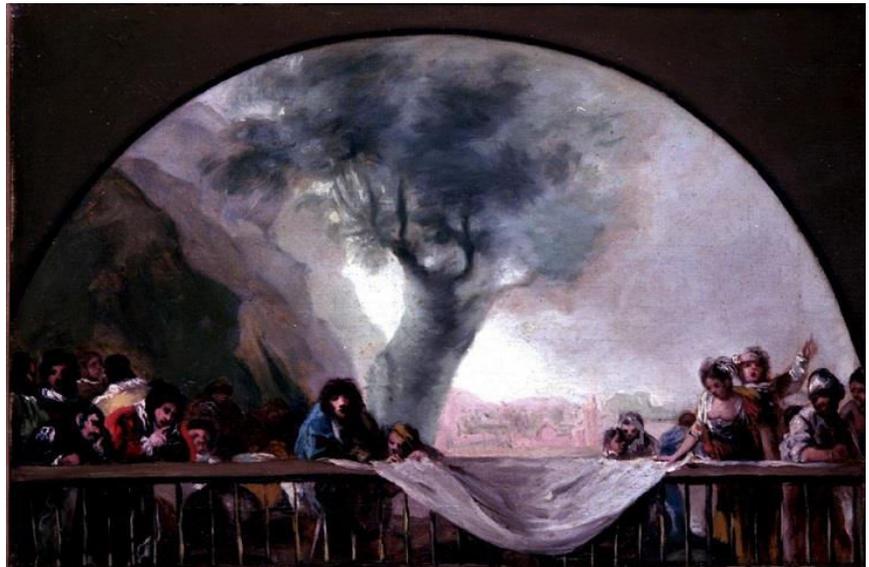
CAMPS CAZORLA, Emilio. Inventario del Museo Lázaro Galdiano (1948-1950). 1948-1950.

Boceto para la cúpula de San Antonio de la Florida, muy sumario como simple rasguño.

Altura: 260 mm.; anchura, 390 mm. OBSERVACIONES: Recortado en alto en semicírculo.

Foto Gudíol nº 15.571. Foto Ruiz Vernacci nº 12.314. Foto Hauser.. Upublished

CANO CUESTA, Marina. Goya en la Fundación Lázaro Galdiano. Madrid: FLG, 1999.

DÍEZ, José Luis. La Pintura Española del siglo XIX en el Museo Lázaro Galdiano. Valencia:
Fundación Bancaja, 2005. pp. 158-159.GASSIER, Pierre; WILSON-BAREAU, Juliet. Vie et oeuvre de Francisco de Goya,
comprennant l'oeuvre complet illustré. Friburgo: Office du Livre, 1970. p. 165.LACOSTE, José. Referencias fotográficas de las obras de arte en España. Pintura I. Colección
Lázaro. Madrid: 1913. Nº 11.096.**Note:** Verbatim copy of one of the alleged sketches or reductions attributed to Goya for the decoration of the dome of the Madrid Chapel of San Antonio de la Florida painted by Goya between August and November 1798, which were kept in the collection of H. Oppenheimer, corresponding to the area opposite the main scene, in which several devotees, stationed next to a tree, contemplate from a railing the miracle of the saint, which takes place at the other end of the dome. If the Oppenheimer collection sketches already raise doubts of attribution to specialists in Goya's work, the two copies [another that reproduces the other sketch in the Herrán de las Pozas collection in Bilbao], and specifically this one, acquired by José Lázaro as original from the Aragonese, it suggests equally interesting hypotheses. [...] For both specimens the name of Asensio Juliá, a well-known assistant to Goya in the frescoes of San Antonio de la Florida, has been suggested on occasion and who, logically, had to be rehearsed on the traces of the composition of the master, being able to perfectly sketch the main scenes on small-format canvases to use as reference models. However, Juliá's artistic personality, not

yet sufficiently defined, makes any assumption about it risky. However, both the Herrán de las Pozas copy and its partner from the Lázaro Foundation show very close stylistic similarities with the few sure works by this Goya disciple. Indeed, the blurred contours of the figures, the black paste that hide the eyes behind a simple shadow and the general feeling of blurring of the groups of characters are characteristics of Juliá's plastic language, to whom these two copies could very well belong. Catalogued by José Luis Díez.

Title: Adoración de la Trinidad (boceto) / Adoration of the Trinity (sketch)**Size:** 26 x 36 cm**Technique:** Oil on canvas**Painted by:** Francisco de Goya y Lucientes**Date:** 1798**Owner or Museum:**

Private collection (Maria Luisa Maldonado collection)

Provenance: Preparatory sketch from the collection of the Countess of Villagonzalo; it is currently part of the Maria Luisa Maldonado collection in Madrid.

Together with that of the Miracle of San Antonio de

Padua, they are the only

sketches of the paintings in the La Florida hermitage that are considered to be Goya's work.

Exhibitions:**Goya 1900** Ministerio de Instrucción Pública y Bellas Artes, Madrid May 1900. Main curators were Aureliano de Beruete, Alejandro Ferrant, Marqués de Pidal and Ricardo Velázquez. CAT. 88**Exposición de obras de Goya y de objetos que recuerdan las manufacturas artísticas de su época** Organized by the Real Academia de Nobles y Bellas Artes de San Luis in cooperation with the Junta del Patronato del Museo Provincial. Museo de Zaragoza, Zaragoza April 1928 CAT. 59**Goya en las colecciones madrileñas** Museo Nacional del Prado, Madrid 1983 Main curator Enrique Lafuente Ferrari. April 19 to June 20 1983 CAT. 59**Goya (1746 – 1828)** Galleria Internazionale D'arte Moderna Di Ca' pesaro, Venice 1989. Main curator Antonio Fortún Paesa. May 7 – July 4, 1989 CAT. 28**Goya** La Lonja, Torreón Fortea y Museo Pablo Gargallo, Zaragoza 1992. Main curator Julián Gállego CAT. 28**Goya. El Capricho y la Invención. Cuadros de gabinete, bocetos y miniaturas** Museo Nacional del Prado, Madrid 1993. Main curators Manuela B. Mena Marqués and Juliet Wilson-Bareau. 18 November 1993 – 15 February 1994. Moved then to Royal Academy of Arts, London 18 March – 12 June 1994 and to The Art Institute of Chicago, Chicago, 16 July to 16 October 1994. CAT. 54**Goya: Order and disorder** Museum of Fine Arts Boston October 12, 1994 to January 19, 2015**Literature:**

DE BERUETE Y MORET, AURELIANO 1917 – 1928 PP.83-84 V. II

MAYER, AUGUSTO L. 1925 P. 168, CAT. 13

DESPARMET FITZ-GERALD, XAVIER 1928-1950 PP. 134, CAT. 90

LAFUENTE FERRARI, ENRIQUE 1961 PP. 133-138 XXIII

STOLZ, RAMÓN 1955

WILSON, JULIET and GASSIER, PIERRE 1970 PP. 192, CAT. 723

GUDIOL, JOSÉ 1970 VOL. I, P. 302, CAT. 395



BUENDÍA, ROGELIO 1992 P. 34 Y 41

Note:

It is a first sketch that Goya elaborated before facing the decoration of the quarter sphere of the apse of the hermitage of San Antonio de la Florida.

It maintains certain similarities with the final painting, such as the yellowish intonation of the divine light that arises from the Trinitarian Triangle, a symbolic representation of the divinity from which a beam of expanding rays emerges.

The angels that surround the divine symbol also preserve the harmony of their grouping, although in the final work the scale was increased and they were moved to the foreground, so that the space was fuller. On the other hand, the angelic figures were more agitated and swirled, so the atmosphere and rhythm of the sketch became more energetic in the final work

Both this sketch No. 1 above were put for sale as a single lot in 2004 by auctioneer Sala Alcalá Subastas, in Madrid. Previously, they had been declared not exportable, which probably explains why no one met the minimum bid accepted of 4,2 millio euros.

Title: Ángel de la bóveda noroeste (boceto)

Size: 38 x 13,6 cm

Technique: Oil on canvas

Painted by: Francisco de Goya y Lucientes (Attributed)

Date: 1798

Owner or Museum: Private collection

Provenance: Provenance is unknown, only that its last known location was the David Weill Collection in Paris.

Exhibitions:

Goya. Gemälde Zeichnungen. Graphik. Tapisserien, Kunsthalle Basel. January 23 to April 12, 1953 CAT. 14

Literature:

WILSON, JULIET and GASSIER, PIERRE 1970 PP. 193, CAT. 726

GUDIOL, JOSÉ 1970 VOL. I, P. 301, CAT. 386

PITA ANDRADE, JOSÉ MANUEL 2008 P. 98



Note: It is unknown whether it is a sketch that Goya made for one of his angels or a direct reduction of the fresco. This sketch is a clear sample of what the final work would be.

One of the female angels of the northwestern vault (transept arm on the Gospel side) is represented, more specifically the one at one end looking up.

It is made with quick strokes to synthesize the spots of light and shadow.

It is set with a yellowish background of violent brushstrokes, reminiscent of the curtains of the original painting decorated with yellow damasks or the royal coat of arms.

A sketched little angel flies overhead, sinking his arms into the background fabrics.

Title: Saint Anthony Raising a Dead Man / A Miracle of Saint Anthony of Padua

Size: 255 x 335 mm



Technique: Oil on canvas

Painted by: After Francisco de Goya y Lucientes

Date: about 1850-1900

Owner or Museum: Bowes Museum, Barnard Castle.

Inventory No.: Accession Number 1973.88/B.M. National Inventory of Continental European Paintings

Provenance: Given by the Alexander Collection through the National Art-Collections Fund 1973.

Inscriptions: on the back: 'Design for Cupola of San Antonio / WC Alexander'

Literature:

YOUNG, E., Catalogue of Spanish Paintings, Middlesbrough, 1988, p. 82.

Note:

This oil sketch is probably a nineteenth-century copy of part of the frescoes painted by Francisco Goya for church of San Antonio de la Florida in Madrid in about 1791. The original scene, which represents a miracle of Saint Anthony of Padua, decorates the dome. Many copies and imitations of Goya's works were produced shortly after his death. His painterly technique and low-life subjects were soon identified as distinctively Spanish. They were emulated by Goya's followers, such as Eugenio Lucas, with whom this painting has been associated, although it is likely to be a later copy.

Eric Young observed that although this painting 'bears some resemblance to the colourful, heavily impastoed handling of the elder Eugenio Lucas', he did not think that it could be attributed to him because Lucas 'never copied a Goya composition closely' and he took his inspiration from later works (i.e. those produced after 1810, whereas the

frescoes are dated 1798). Young also considered the Bowes painting to be later than 1870, the date of Lucas's death (correspondence, 1973).

Nigel Glendinning refers to other two paintings 'based on Goya's murals for San Antonio de la Florida', sold at Sotheby's, London, 27 June 1962, formerly in the Clarendon Collection. The subjects represented were *A Miracle of Saint Anthony* and *Saint Anthony Preaching* (see Glendinning, N., 'Goya and England in the Nineteenth Century', *The Burlington Magazine*, vol. 106, no. 730, 1964, p. 12).

Dr Mercedes Cerón

The Goya frescoes

(Data from Fundación Goya en Aragón, Paseo Gran Vía 11, esc.B, planta -1, 50006 Zaragoza)



The dome as seen from the floor of the church

No. 1

Title: Cúpula / Dome: Milagro de San Antonio de Padua / Miracle of Saint Anthony of Padua

Size: 610 cm in diameter

Technique: Fresco (mural painting)

Painted by: Francisco de Goya y Lucientes

Date: 1798

Owner or Museum: Patrimonio Nacional, Spain. Painted on the walls of the San Antonio de la Florida Church in Madrid

Spanish Culture Ministry Inventory (CER.es) No.: SA 0001

Literature:

LA VIÑAZA, CONDE DE *Goya, su tiempo, su vida, sus obras* Tipografía de Manuel G. Hernández, Impresor de la Real Casa, Madrid 1887. PP. 196-198

DE BERUETE Y MORET, AURELIANO *Goya. Composiciones y figuras*, Volume II Blass y Cia., Madrid 1917 PP.74-84. Another edition compiled by Francisco Javier Sánchez Cantón: Madrid, Blass, 1928

MAYER, AUGUSTO L. *Francisco de Goya*. Labor, Barcelona 1925 P. 167, CAT. 8

DESPARMET FITZ-GERALD, XAVIER. *L'œuvre peint de Goya. catalogue raisonné illustré* 4 vols F. de Nobele, Paris 1928-1950. P. 133, CAT. 89

ROTHER, HANS *Las pinturas del panteon de Goya: ermita de San Antonio de la Florida* Editorial Orbis, Barcelona 1944

LÓPEZ-REY, JOSÉ *A contribution to the study of Goyas's art. The San Antonio de la Florida frescoes* Gazette des Beaux-Arts No. XXV, 1944 PP. 231-248

DE SAMBRICIO, VALENTÍN *Tapices de Goya* DOCS. 182-191 Patrimonio Nacional, Madrid 1946

STOLZ, RAMÓN *Les fresques de San Antonio de la Florida*, Albert Skira Éditeur, Genève 1955

LAFUENTE FERRARI, ENRIQUE *El boceto para la cúpula de San Antonio de la Florida* Arte español : revista de la Sociedad Española de Amigos del Arte No. XXIII, Madrid 1961 PP. 133-138

WILSON, JULIET and GASSIER, PIERRE *Vie et ouvre de Francisco de Goya* Office du livre, Paris 1970. P. 191, CAT. 717

GUDIOL, JOSÉ *Goya, 1746 – 1828. Biografía, estudio analítico y catálogo de sus pinturas*, 4 vols. Polígrafa , Barcelona 1970. VOL. I, P. 302, CAT. 387

BUENDÍA, ROGELIO *La ermita de San Antonio de la Florida* Ayuntamiento de Madrid, 1992

BORRÁS GUALIS, GONZALO M. and RUIZ PARDO, JUAN *Las pinturas de San Antonio de la Florida de Goya*, TF. Editores, Madrid 2006

CARRETE PARRONDO, JUAN *Francisco de Goya. Ermita de San Antonio de la Florida. Infortunio crítico de una obra genial* . Colección Europea de Museos y Monumentos, Ibercaja, Zaragoza 1999

PITA ANDRADE, JOSÉ MANUEL (Editor) *San Antonio de la Florida y Goya. La restauración de los frescos* Patrimonio Nacional, Real Academia de Bellas Artes de San Fernando and Ayuntamiento de Madrid, Madrid 2008

RIVAS CAPELO, MARÍA JOSÉ. *Frescos de Goya: guía de la Ermita de San Antonio de la Florida*. Madrid: Ayuntamiento de Madrid, 2010.

Photo: Tomás Antelo y José Baztán, CER.es (<http://ceres.mcu.es>), Ministerio de Cultura y Deporte, España



Goya's sketch painting



Galván's sketch painting

Note: In the dome, the ceiling "opens" to the sky and in an open-air landscape a boisterous crowd, around a mock railing, attends the miraculous resurrection of a man who had been murdered, to testify to the innocence of the father of Saint, wrongly accused of the crime.

The Chapel of San Antonio de la Florida is located in a place of orchards and groves, located outside the city walls, which served as a place of recreation for the people of Madrid. There already existed in times a chapel built by Churriguera, which was destroyed and replaced by another one built by Sabatini. The estate was bought by Carlos IV to make a palatial complex with gardens, so, again, it was destroyed and rebuilt by Felipe Fontana between 1792 and 1798. Because it belongs to the patrimony of the Royal Household and by virtue of a Brief Pontifical issued by Pius VI on July 30, 1798, the

chapel was separated from the ordinary ecclesiastical jurisdiction to become directly dependent on the palatine chapel.

Goya received the royal commission to carry out the pictorial decoration of the chapel in 1798 and it is known that in June he was already working on it. The commission must have been favored by his friendship with the enlightened Francisco de Saavedra and Gaspar Melchor de Jovellanos, at that time Secretaries of State and of Grace and Justice, respectively.

To make this painting, Goya had as his assistant the painter and master builder Asensio Julià who had to dedicate himself exclusively to preparing materials, fixing cardboard and other tasks typical of an assistant.

The execution of the paintings ended around November or December 1798, since on December 20 of that year Goya presented the minutes of the expenses incurred by the "painting and other materials." Finally, it was inaugurated on July 11, 1799.

The corpse (headless) of Goya was deposited on the main altar of this chapel, in a tomb made of granite, with a superimposed marble tombstone. He was buried next to his friend and father-in-law Martín Miguel de Goicochea in 1919, so since then, San Antonio de la Florida is considered a mausoleum of the genius.

The chapel, with a Greek cross plan and apse head, has in its central dome the main scene of the pictorial set. It narrates one of the many miraculous episodes starring Saint Anthony of Padua. Specifically, the one through whose intercession a dead man resurrected so that he could declare that he had not been murdered by Martín de Bullones, the saint's father, as indicated by the incriminating evidence, but by another individual who had tried to create that false appearance. In this way Martín de Bullones escaped an unjust sentence.

The saint is placed on a rock, above the other characters to underline his importance. He is represented as a humble friar whose head is surrounded by a nimbus of holiness. The corpse, which he brings back to life, is like a ghostly figure, a very frequent type of character in Goya's later work.

To the right and left, a picturesque crowd swirls behind a simple railing that closes the dome, to which those who attend the miracle look as if they were in a theater box. Tiepolo had resorted to a similar device in his paintings in the Palazzo Labia in Venice or in the Villa Cordellina in Montecchio.

Representing individuals, Goya moves away from the usual types of his historical moment, he modernizes them by showing manolas, townspeople, nice people or any stroller. The group of majas formed by three girls who whisper is noteworthy. One of them looks at the saint with devotion and appears dressed in a beautiful white shawl with touches of ocher color. This group is joined by three other men in ruffles, followed by two women treated with great delicacy.

A large white shawl adorns the railing, accentuating the effect of reality. Next to it a woman observes a standing man who stands out among the figures around her and serves as a counterpoint to the saint in the composition.

Near the saint appears a series of characters who manifest their devotion, while a man in a yellow coat, who appears to be the murderer, flees.

Everything is set against a background of trees and mountains reminiscent of the chapel environment, moving away from the traditional paintings of domes with breaks of glory and flights of cherubs.

The pictorial freedom with which the entire pictorial complex is made is very striking, which is partly explained by the fact that the artist, when working on a royal commission, was not subject to the approval of ecclesiastical or academic bodies.

In the pendentives, vaults and lunettes a series of angelic characters appears accompanied by curtains on a gray background. Many of these figures are manifestly feminine ("female angels"), dressed in period clothes and endowed with a certain sensuality that is not usual in this type of representation. In the apse, these female angels are related to the central sculpture group of praying angels and the Trinity triangle.

Since 1910 there is documentary evidence of the poor condition of the frescoes, which has led to successive restorations: in 1940, by Manuel Grau; in 1955, by Stölz Viciano, in an area of the dome; in 1990-2005 by the Institute for the Conservation and Restoration of Cultural Assets of the Ministry of Culture.

On the East side of the dome is the main group with the two protagonists of the miracle. Saint Anthony is represented as a humble Franciscan friar who, raised on a rock (to underline his importance within the scene), invokes the deceased to speak. The corpse, with the color and rigidity of death, is in the style of the phantasmagorical figures that appear in other works of the painter.

Although this event, according to religious tradition, took place in medieval Lisbon, Goya transferred it to Madrid at the end of the 18th century and probably to the banks of the Manzanares. The popular atmosphere is reminiscent of his tapestry cartoons, where children abound who –like these on the railing– make the scene more festive and real.





The painter presents a whole study of human nature through the variety of characters, and the attitudes that each one adopts before the miracle. In the three girls who whisper to each other leaning on the railing, he reflects the "majismo" and the gallant atmosphere that surrounded the chapel. This group, the most famous in the Florida frescoes, was repeated by the artist himself on two canvases entitled *Majas al balcon*, and also by other painters such as Lucas or Manet.

Goya's use of color in the dome, based on strong contrasts, can be seen in the two figures of great delicacy at the South East side of the dome. The faces are made up of pearly pinks, shades, and blacks, and the robes with large patches of reds, yellows, whites, and blues, in opposition to the general grayish intonation of the background and the clear blue of the sky.

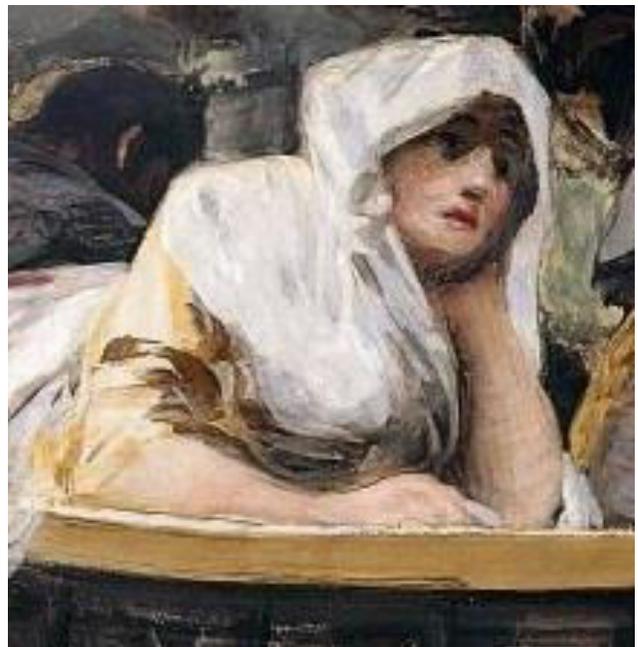
The composition in the dome is balanced by the character with outstretched arms, standing on a step in opposition to the figure of the saint (South-West side of the dome).



In it, the perspective effects used by the painter are accentuated: the figures are seen from bottom to top and slightly foreshortened, so that the light from the lantern illuminates their faces and leaves the jaw and neck in shadow.

Another resource to give a feeling of reality is the communication that is established between the pictorial world and the real one, such as through the lady in a red skirt, who is looking at the viewer leaning on the railing. This precious maja belongs to a very different universe from other figures of strange character, located in the background and barely sketched, reminiscent of the Black Paintings.

In this detail, in the head that stands out against the background, you can see how the artist achieves the expression of the face with two strokes of the brush, anticipating what a century later would be called expressionism. While in the girl's mantilla, the loose and dissociated brushstrokes prelude impressionism. A way of painting and expressing oneself in which is the germ of all the art of our time.



The background landscape of the North side sector of the dome corresponds to the views of the Sierra de Guadarrama and the groves near the river, which can be seen from this side of the chapel. In front, the characters closest to the miracle -some beggars and a young couple- express a deep devotion that contradicts the assertion of some critics of the lack of religious sentiment in this scene.



Like the rest of the figures, this delicate lady wrapped in a white cloak contemplates the miracle in amazement, is quickly painted, sketched and based on colored spots. Afterwards, the artist has configured her face, shapes and clothes with loose brushstrokes and glazes, which even give a sensation of relief.



No. 2

Title: Adoración de la Trinidad / Adoration of the Trinity: Pintura de la capilla mayor (Ábside)/ Painting from the main Chapel (Apse).

Size: 610 cm in diameter

Technique: Fresco (mural painting)

Painted by: Francisco de Goya y Lucientes

Date: 1798

Owner or Museum: Patrimonio Nacional, Spain. Painted on the walls of the San Antonio de la Florida Church in Madrid

Spanish Culture Ministry Inventory (CER.es) No.: SA 0002

Literature:

DE BERUETE Y MORET, AURELIANO *Goya. Composiciones y figuras*, Volume II Blass y Cia., Madrid 1917 PP.74-84. Another edition compiled by Francisco Javier Sánchez Cantón: Madrid, Blass, 1928

MAYER, AUGUSTO L. *Francisco de Goya*. Labor, Barcelona 1925 CAT. 2

DESPARMET FITZ-GERALD, XAVIER. *L'œuvre peint de Goya. catalogue raisonné illustré* 4 vols F. de Nobele, Paris 1928-1950. P. 133, CAT. 89

SÁNCHEZ CANTÓN, Francisco Javier. *Vida y obras de Goyas*. Editorial Peninsular, Madrid, 1951. PP. 192, CAT. 722

GUDIOL, JOSÉ *Goya, 1746 – 1828. Biografía, estudio analítico y catálogo de sus pinturas*, 4 vols. Polígrafa , Barcelona 1970. VOL. I, P. 302, CAT. 396



PITA ANDRADE, JOSÉ MANUEL *San Antonio de la Florida y Goya. La restauración de los frescos*. Madrid: Turner, 2008.

RIVAS CAPELO, MARÍA JOSÉ. *Frescos de Goya: guía de la Ermita de San Antonio de la Florida*. Madrid: Ayuntamiento de Madrid, 2010.

Note: The main scene of the Glory, the Adoration of the Trinity, takes place in the apse. The angels in a prayerful attitude are grouped around the sculptural ensemble they accompany. The golden hue of the background, different from the other areas, suggests the reflection of the light rays that come from the divine symbol.

It is the most traditional part of the chapel with a much more conservative treatment of composition, attitudes and gestures, which produces a strong contrast with the rest of the work.

The main altarpiece of the chapel of San Antonio de la Florida has in its attic a sculptural group, the work of José Ginés, formed by the Trinity Triangle, with rays, flanked by two seraphim. Above this group is the quarter-sphere vault that closes the apse, in which Goya painted a group of angels that, together with the sculptural ones, had traditionally been considered as a choir praising the Trinitarian symbol. However, more recent investigations (Carrete, Borrás), have identified the central winged figure, in a white robe, as the soul of Saint Anthony ascending to Glory, while the rest of the winged figures would not be simple angels but a particular group of celestial beings, the so-called Fifth Angelic Choir, which are the Virtues, that accompany the saint in his ascent to glory. Unlike the representations of allegories of concrete virtues, which were common at the time and endowed with iconographic attributes that identified them, the beings that accompany Saint Anthony personify virtues in the abstract, which in addition to identifying with that Fifth Chorus of hierarchies celestial, they are a manifestation of the virtues that God granted to Saint Anthony and endowed him with the thaumaturgical powers that are demonstrated in the scene of the miracle that takes place in the dome. This interpretation also agrees with the prominence that the different angelic choirs take on in the novenas of the time that were dedicated to Saint Anthony of Padua.

The feminine appearance of the winged beings responds, therefore, to a rigorously orthodox iconographic interpretation and not, as traditionally had been supposed, to Goya's whim for painting picturesque "angels".

The light in the painting is conditioned by the sculpture, since it appears as if it arose from that Divine Triangle, whose light beams expand towards the fresco. Likewise, the color of the base of the apse is more yellow due to the impact of the golden light that emanates from the sculptural group.

No. 3.

Title: *Ángeles de la bóveda nordeste / Angels in the North East Dome: Pinturas en el intradós del arco de la Capilla Central / Paintings from the intrados under the main Chapel arch (Presbytery Vault)*

Size: 919 x 175 cm (900 x 140 cm)

Technique: Fresco (mural painting)

Painted by: Francisco de Goya y Lucientes

Date: 1798

Owner or Museum: Patrimonio Nacional, Spain. Painted on the walls of the San Antonio de la Florida Church in Madrid

Spanish Culture Ministry Inventory (CER.es) No.: SA 0003

Literature:

DE BERUETE Y MORET, AURELIANO *Goya. Composiciones y figuras*, Volume II Blass y Cia., Madrid 1917 PP.74-84.

MAYER, AUGUSTO L. *Francisco de Goya*. Labor, Barcelona 1925 P. 167, CAT. 8

WILSON, JULIET and GASSIER, PIERRE *Vie et ouvre de Francisco de Goya* Office du livre, Paris 1970. PP. 192, CAT. 724

GUDIOL, JOSÉ *Goya, 1746 – 1828. Biografía, estudio analítico y catálogo de sus pinturas*, 4 vols. Polígrafa , Barcelona 1970. VOL. I, P. 302, CAT. 387

PITA ANDRADE, JOSÉ MANUEL *San Antonio de la Florida y Goya. La restauración de los frescos*. Madrid: Turner, 2008.

RIVAS CAPELO, MARÍA JOSÉ. *Frescos de Goya: guía de la Ermita de San Antonio de la Florida*. Madrid: Ayuntamiento de Madrid, 2010.

Note: The chapel has a Greek cross plan in which Goya decorates the vaults and lunettes of the arms of the transept with mural painting, as well as the vault of the presbytery and the vault of the feet. The theme chosen for these places is that of angelic beings, intimately linked with the devotion to Saint Anthony since in the novenas dedicated to the saint and contemporary to Goya the cult of him was always included.



Most are female figures because they are also allegorical representations of the virtues. They are listed as beautiful women of the time, dressed according to the historical moment. They are very human characters that, without being specific portraits, do correspond to models that Goya used in other of his works.



In this vault the angelic beings raise some curtains as if they were raising a curtain and presenting us the scene of the Miracle of Saint Anthony of Padua that takes place in the dome.

Closer to the main altar, the figures in the arch of the presbytery show a deep religious devotion. They are also women of great beauty but with less profane attitudes than some of their companions.

The baroque and colorfulness of the angels in flight with butterfly wings, in the center of the vault, contrasts with the simplicity and "modernity" of those located at the ends. Thus, the blonde figure with long hair and an air of intense emotion is reminiscent of the female characters of romantic painters, such as Delacroix, while the couple on the opposite side is closer to the realistic painting in the Daumier style that would prevail fifty years later.



No. 4.

Title: *Ángeles de la bóveda noroeste / Angels in the North East dome: Pinturas en el intradós del arco de la capilla lateral izquierda / Paintings from the intrados under the left side Chapel (Vault and walls on the side of the Gospel).*

Size: 900 x 140 cm

Technique: Fresco (mural painting)

Painted by: Francisco de Goya y Lucientes



Date: 1798

Owner or Museum: Patrimonio Nacional, Spain. Painted on the walls of the San Antonio de la Florida Church in Madrid

Spanish Culture Ministry Inventory (CER.es) No.: SA 0004

Literature:

DE BERUETE Y MORET, AURELIANO *Goya. Composiciones y figuras*, Volume II Blass y Cia., Madrid 1917 PP.74-84.

MAYER, AUGUSTO L. *Francisco de Goya*. Labor, Barcelona 1925 P. 167, CAT. 8

WILSON, JULIET and GASSIER, PIERRE *Vie et ouvre de Francisco de Goya* Office du livre, Paris 1970. PP. 193, CAT. 726-728

GUDIOL, JOSÉ *Goya, 1746 – 1828. Biografía, estudio analítico y catálogo de sus pinturas*, 4 vols. Polígrafa, Barcelona 1970. VOL. I, P. 302, CAT. 388

PITA ANDRADE, JOSÉ MANUEL *San Antonio de la Florida y Goya. La restauración de los frescos*. Madrid: Turner, 2008.

RIVAS CAPELO, MARÍA JOSÉ. *Frescos de Goya: guía de la Ermita de San Antonio de la Florida*. Madrid: Ayuntamiento de Madrid, 2010.

Photo: Tomás Antelo y José Baztán, CER.es (<http://ceres.mcu.es>), Ministerio de Cultura y Deporte, España.

Note:

In the northwest vault, located in the arm of the transept on the Gospel side, four naked child angels can be seen, holding the curtains with their hands. These angels are distributed two in the center and two on the sides of the arch. At the ends or lower areas there are two winged female angels dressed in rich garments. The one on the left side looks at the sky while the one on the right clasps her hands in an attitude of prayer.

According to tradition, in these characters the painter had portrayed the most famous ladies of the society of his time. This is only a legend, but perhaps they produced this impression because they are no doubt reminiscent of courtly portraits of him in gestures, clothing, and posing.

These three angels of the Gospel vault wear the court dress, made of very fine gauze and girded with bands of bright colors. The rich details that can be seen, especially in the tunic of the charming brunette with the high bun and rosy cheeks, refer to a refined and elegant world very different from the popular atmosphere of the dome.

Here in the Florida church the artist achieved in a very special way what he himself called "the magic of the environment", that is, the air and the space in which the characters move in the painting, achieved through light, movement and color.



No. 5

Title: *Pinturas en el intradós del arco de la capilla lateral derecha (Sureste)/ Paintings from the intrados under the right side Chapel (Vault and walls on the side of the Epistle. South East).*

Size: 900 x 140 cm

Technique: Fresco (mural painting)

Painted by: Francisco de Goya y Lucientes

Date: 1798

Owner or Museum: Patrimonio Nacional, Spain. Painted on the walls of the San Antonio de la Florida Church in Madrid

Spanish Culture Ministry Inventory (CER.es) No.: SA 0008

Literature:



DE LA QUADRA SALCEDO, FERNANDO *Las bellezas Bilbaínas en el siglo XIX* Casa Dochao. Bilbao 1917. PP.74-84

MAYER, AUGUSTO L. *Francisco de Goya*. Labor, Barcelona 1925 P. 167, CAT. 8

WILSON, JULIET and GASSIER, PIERRE *Vie et ouvre de Francisco de Goya* Office du livre, Paris 1970. PP. 193, CAT. 729-731

GUDIOL, JOSÉ *Goya, 1746 – 1828. Biografía, estudio analítico y catálogo de sus pinturas*, 4 vols. Polígrafa, Barcelona 1970. VOL. I, P. 302, CAT. 389

PITA ANDRADE, JOSÉ MANUEL *San Antonio de la Florida y Goya. La restauración de los frescos*. Madrid: Turner, 2008.

RIVAS CAPELO, MARÍA JOSÉ. *Frescos de Goya: guía de la Ermita de San Antonio de la Florida*. Madrid: Ayuntamiento de Madrid, 2010.

Note:

In the southeast vault, located in the arm of the transept on the Epistle side, three child angels fly to lift the curtains. At the ends, on the cornices, there are two winged female angels. One of them, the one closest to the altar, has a slender figure. It is shown in profile and with folded hands. This celestial being is placed on a rich gold brocade curtain and with a large coat of arms, of Spain, topped by the royal crown, as if embroidered on the fabric.

The other figure, on the opposite side, also has the shape of a woman with her left leg advanced and one hand on her hip, while she looks up at the sky.

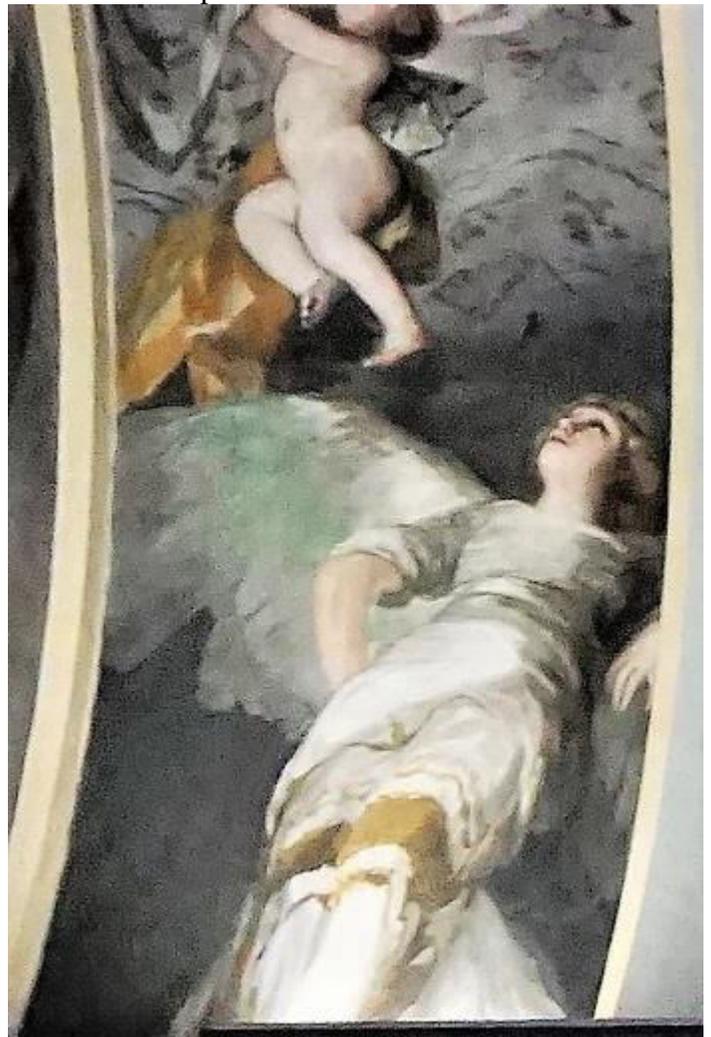
In the vaults and walls on both sides of the windows there are female angels on a background of curtains. This version of the celestial court is also found in works by Tiepolo and other artists, but Goya achieves a completely original interpretation in La Florida.

The "angels" are represented as women of great sensuality and beauty, dressed in soft tunics and endowed with enormous wings. No wonder they powerfully attracted the attention of nineteenth-century scholars, who described them as having "camellia skin, fiery eyes, and the beauty of a whore."

The charm of these paintings is enhanced by the way the artist illuminated the figures, from bottom to top, simulating the reflection of the candles on the altars or feigned footlights, with an effect of theatrical solemnity. Today the electrical installation tries to respect the intentions of the painter.



Lower left part of intrados under the right side Chapel



Lower right part of intrados under the right side Chapel

No. 6

Title: *Pinturas en el intradós del arco del coro (Sudoeste) / Paintings from the intrados under the chorus arch (Vault of the Chorus of the Church-South-West).*

Size: 919 x 175 cm

Technique: Fresco (mural painting)

Painted by: Francisco de Goya y Lucientes

Date: 1798

Owner or Museum: Patrimonio Nacional, Spain. Painted on the walls of the San Antonio de la Florida Church in Madrid

Spanish Culture Ministry Inventory (CER.es) No.: SA 0007

Literature:

DE BERUETE Y MORET, AURELIANO *Goya. Composiciones y figuras*, Volume II Blass y Cia., Madrid 1917 PP.74-84.

MAYER, AUGUSTO L. *Francisco de Goya*. Labor, Barcelona 1925 P. 167, CAT. 8

WILSON, JULIET and GASSIER, PIERRE *Vie et oeuvre de Francisco de Goya* Office du livre, Paris 1970. PP. 193, CAT. 725

GUDIOL, JOSÉ *Goya, 1746 – 1828. Biografía, estudio analítico y catálogo de sus pinturas*, 4 vols. Polígrafa, Barcelona 1970. VOL. I, P. 302. CAT. 390



PITA ANDRADE, JOSÉ MANUEL *San Antonio de la Florida y Goya. La restauración de los frescos*. Madrid: Turner, 2008.

RIVAS CAPELO, MARÍA JOSÉ. *Frescos de Goya: guía de la Ermita de San Antonio de la Florida*. Madrid: Ayuntamiento de Madrid, 2010.

Note:

In the southwestern vault, located at the foot of the chapel of San Antonio de la Florida, the glory of "angels" continues, whose clothing presents remarkable touches of color. In the keystone of the arch a couple is located that put their heads together, fly with their wings outstretched and wave their clothes, against the background of a curtain that seems to want to draw back to show us the Miracle of Saint Anthony of Padua that is represented on the dome. On the right, there are two standing angels, and on the left two other winged figures, one of them kneeling.

Taking advantage of the curvature of the arch, the artist symmetrically places two spectacular seraphim that fly overhead with outstretched wings. Like most of their companions, they draw the heavy curtains, as if it were a stage, and show what happens

upstairs to the viewer. With this artifice the artist manages to give a logical solution to his inversion of the scenes, and again he gives the whole a certain theatrical air.



Here, as in all the vaults, the dominant tonality is the pearl gray in the background, the pink of the carnations and the white of the dresses, sprinkled with some touches of golden ocher, blue, green and red. A smaller and colder palette that contrasts with the vivid colors of the dome.

The angels on the left side were badly damaged by a leak. In 1940 this part of the painting was "pulled" from the wall and, once the wall was cleaned up, it was put back. Shapes and colors that were practically lost have been largely recovered in the last restoration. In addition, during the cleaning work, Goya's incised signature was discovered on the



lower left edge of this area.



Pendentives.

Naked angels are arranged on the pendentives and keys of the side vaults, sitting or lying on soft cushions. The angels play and try to help the female angels with the curtains.

To give unity to the decorative ensemble of the chapel, these cherubs are similar to those found on the bronze lamp and the finials of the altars. However, Goya's are very different, as they are interpreted with the naturalness, delicacy and tenderness with which he used to treat children's themes.



No. 7

Title: Pechina de la bóveda inmediata a la capilla mayor (lado izquierdo-Oeste)/
Pendentive close to the dome next to the main chapel (left side-West)

Size: 300 cm
wide

Technique: Fresco
(mural painting)

Painted by:

Francisco de Goya
y Lucientes

Date: 1798

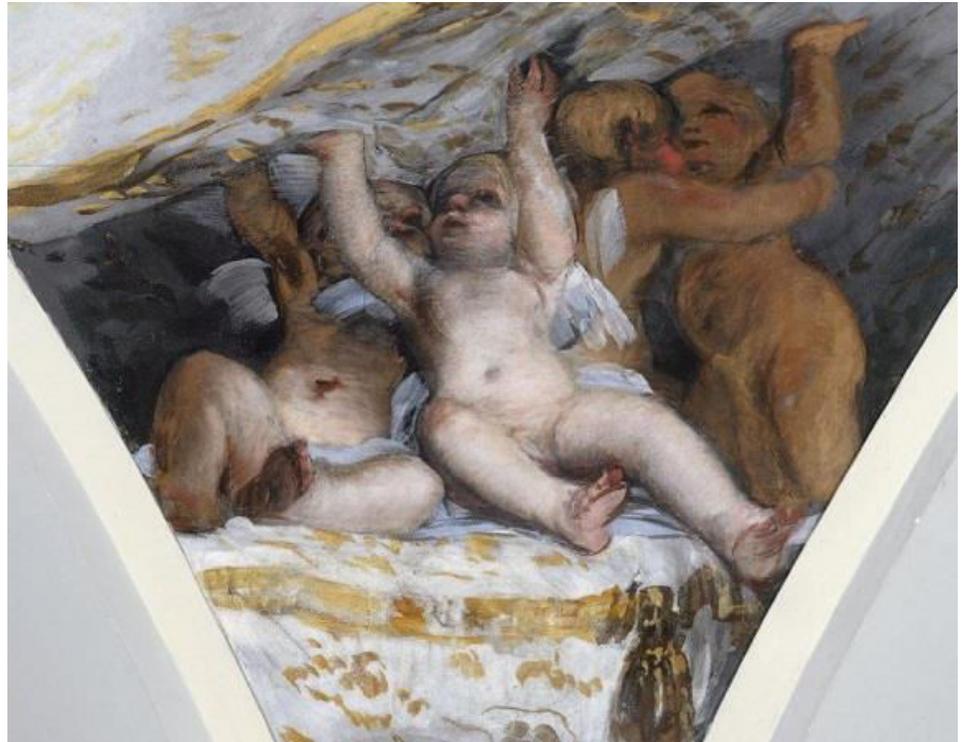
Owner or**Museum:**

Patrimonio
Nacional, Spain.
Painted on the walls
of the San Antonio
de la Florida

Church in Madrid

Spanish Culture**Ministry****Inventory**

(CER.es) No.: SA
0011

**Literature:**

DE BERUETE Y MORET, AURELIANO *Goya. Composiciones y figuras*, Volume II
Blass y Cia., Madrid 1917 PP.74-84.

MAYER, AUGUSTO L. *Francisco de Goya*. Labor, Barcelona 1925 P. 167, CAT. 8

WILSON, JULIET and GASSIER, PIERRE *Vie et ouvre de Francisco de Goya* Office du
livre, Paris 1970. PP. 193, CAT. 732

GUDIOL, JOSÉ *Goya, 1746 – 1828. Biografía, estudio analítico y catálogo de sus
pinturas*, 4 vols. Polígrafa, Barcelona 1970. VOL. I, P. 301, CAT. 383

PITA ANDRADE, JOSÉ MANUEL *San Antonio de la Florida y Goya. La restauración
de los frescos*. Madrid: Turner, 2008.

RIVAS CAPELO, MARÍA JOSÉ. *Frescos de Goya: guía de la Ermita de San Antonio de
la Florida*. Madrid: Ayuntamiento de Madrid, 2010.

Note:

The dome that houses the main scene of the Miracle of San Antonio de Padua rises on four pendentives in which Goya represented a repertoire of child angels on which an overflowing curtain falls, stamped with gold motifs on a white background. Some angels direct their gaze towards the wonder that takes place in the dome. Goya with these angels approaches Tiepolo, although reinventing them and offering us his own version of him somewhat more sketchy

In the west pendent there are three naked angels sitting on a thick and soft cushion, with golden tassels and fringes.

Photo: Tomás Antelo y José Baztán, CER.es (<http://ceres.mcu.es>), Ministerio de Cultura y Deporte, España.

No. 8

Title: *Pechina de la bóveda inmediata a la capilla mayor (right side-Norte)/ Pendentive close to the dome next to the main chapel (right side-North)*

Size: 300 cm wide

Technique: Fresco (mural painting)

Painted by: Francisco de Goya y Lucientes

Date: 1798

Owner or Museum:
Patrimonio Nacional, Spain.
Painted on the walls of the
San Antonio de la Florida
Church in Madrid

**Spanish Culture Ministry
Inventory (CER.es) No.:**
SA 0014

Literature:
DE BERUETE Y MORET,
AURELIANO *Goya.*
Composiciones y figuras,
Volume II Blass y Cia.,
Madrid 1917 PP.74-84.
MAYER, AUGUSTO L.
Francisco de Goya. Labor,
Barcelona 1925 P. 167, CAT.
8

WILSON, JULIET and
GASSIER, PIERRE *Vie et oeuvre de Francisco de Goya* Office du livre, Paris 1970. PP.
193, CAT. 733

GUDIOL, JOSÉ *Goya, 1746 – 1828. Biografía, estudio analítico y catálogo de sus pinturas,* 4
vols. Polígrafa , Barcelona 1970. VOL. I, P. 301, CAT. 384

PITA ANDRADE, JOSÉ MANUEL *San Antonio de la Florida y Goya. La restauración de los
frescos.* Madrid: Turner, 2008.

RIVAS CAPELO, MARÍA JOSÉ. *Frescos de Goya: guía de la Ermita de San Antonio de la
Florida.* Madrid: Ayuntamiento de Madrid, 2010.

Note:

In the north pendent there are two little angels lying in the background, one of them face down, as if both were having a conversation. In the foreground, another child angel is sitting with his head up, facing the vault.

Photo: Tomás Antelo y José Baztán, CER.es (<http://ceres.mcu.es>), Ministerio de Cultura y Deporte, España.



No. 9

Title: Pechina de la bóveda inmediata al coro (lado izquierdo-Sur)/ Pendentive close to the dome next to the chorus (left side-South)

Size: 150 x 180 cm

Technique: Fresco (mural painting)

Painted by: Francisco de Goya y Lucientes

Date: 1798

Owner or Museum: Patrimonio Nacional, Spain. Painted on the walls of the San Antonio de la Florida Church in Madrid

Spanish Culture Ministry Inventory (CER.es) No.: SA 0012

Literature:

DE BERUETE Y MORET, AURELIANO *Goya. Composiciones y figuras*, Volume II Blass y Cia., Madrid 1917 PP.74-84.

MAYER, AUGUSTO L. *Francisco de Goya*. Labor, Barcelona 1925 P. 167, CAT. 8

WILSON, JULIET and GASSIER,

PIERRE *Vie et ouvre de Francisco de Goya* Office du livre, Paris 1970. PP. 193, CAT. 735

GUDIOL, JOSÉ *Goya, 1746 – 1828. Biografía, estudio analítico y catálogo de sus pinturas*, 4 vols. Polígrafa , Barcelona 1970. VOL. I, P. 301, CAT. 382

PITA ANDRADE, JOSÉ MANUEL *San Antonio de la Florida y Goya. La restauración de los frescos*. Madrid: Turner, 2008.

RIVAS CAPELO, MARÍA JOSÉ. *Frescos de Goya: guía de la Ermita de San Antonio de la Florida*. Madrid: Ayuntamiento de Madrid, 2010.

Note: In the south pendent there are three child angels, one of them standing on the left, the second sitting and, finally, the third in the foreground with their little hands together looking towards the dome.

Photo: Tomás Antelo y José Baztán, CER.es (<http://ceres.mcu.es>), Ministerio de Cultura y Deporte, España.



No. 10

Title: Pechina de la bóveda inmediata al coro (lado derecho-Este)/ Pendentive close to the dome next to the chorus (right side-East)

Size: 150 x 200 cm

Technique: Fresco (mural painting)

Painted by: Francisco de Goya y Lucientes

Date: 1798

Owner or Museum:

Patrimonio Nacional, Spain.
Painted on the walls of the San Antonio de la Florida Church in Madrid

Spanish Culture Ministry Inventory (CER.es) No.: SA 0013

Literature:

DE BERUETE Y MORET, AURELIANO Goya. Composiciones y figuras, Volume II Blass y Cia., Madrid 1917 PP.74-84.

MAYER, AUGUSTO L. Francisco de Goya. Labor, Barcelona 1925 P. 167, CAT. 8

WILSON, JULIET and GASSIER, PIERRE Vie et ouvre de Francisco de Goya Office du livre, Paris 1970. PP. 193, CAT. 734

GUDIOL, JOSÉ Goya, 1746 – 1828. Biografía, estudio analítico y catálogo de sus pinturas, 4 vols. Polígrafa, Barcelona 1970. VOL. I, P. 301, CAT. 385

PITA ANDRADE, JOSÉ MANUEL *San Antonio de la Florida y Goya. La restauración de los frescos*. Madrid: Turner, 2008.

RIVAS CAPELO, MARÍA JOSÉ. *Frescos de Goya: guía de la Ermita de San Antonio de la Florida*. Madrid: Ayuntamiento de Madrid, 2010.

Note: On the pendent this two little laying angels are represented, one of them, the one that appears in the foreground, tries to lift the curtain that rises above him.

Photo: Tomás Antelo y José Baztán, CER.es (<http://ceres.mcu.es>), Ministerio de Cultura y Deporte, España.



No. 11

Title: *Pintura al lado derecho de la ventana lateral izquierda (lado Noroeste) / Painting at the right side of the left lateral window (North West side)*

Size: 275 x 180 cm

Technique: Fresco (mural painting)

Painted by: Francisco de Goya y Lucientes

Date: 1798

Owner or Museum: Patrimonio Nacional, Spain. Painted on the walls of the San Antonio de la Florida Church in Madrid

Spanish Culture Ministry

Inventory (CER.es) No.: SA 0006

Literature:

DE BERUETE Y MORET, AURELIANO Goya. *Composiciones y figuras*, Volume II Blass y Cia., Madrid 1917 PP.74-84.

MAYER, AUGUSTO L. *Francisco de Goya*. Labor, Barcelona 1925 P. 167, CAT. 8

WILSON, JULIET and GASSIER, PIERRE *Vie et ouvre de Francisco de Goya* Office du livre, Paris 1970. PP. 193, CAT. 728

GUDIOL, JOSÉ *Goya, 1746 – 1828*.

Biografía, estudio analítico y catálogo de sus pinturas, 4 vols. Polígrafa, Barcelona 1970. VOL. I, P. 302, CAT. 392

PITA ANDRADE, JOSÉ MANUEL *San Antonio de la Florida y Goya. La restauración de los frescos*. Madrid: Turner, 2008.

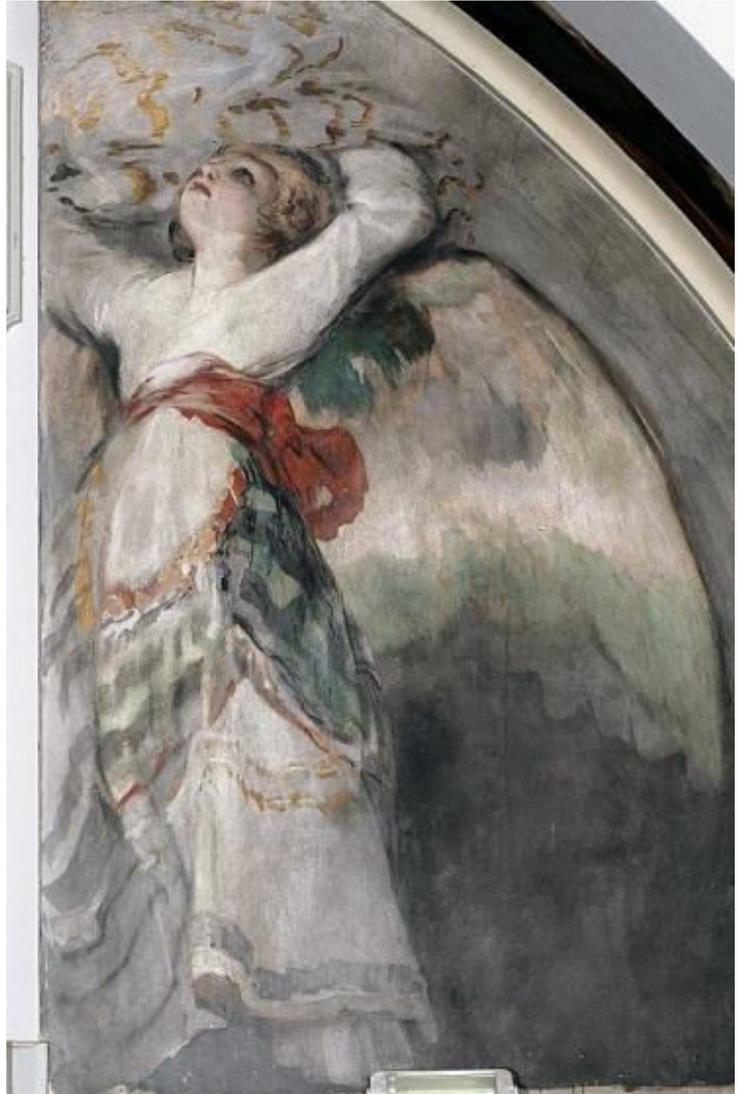
RIVAS CAPELO, MARÍA JOSÉ. *Frescos de Goya: guía de la Ermita de San Antonio de la Florida*. Madrid: Ayuntamiento de Madrid, 2010.

Note:

On the right side of the window that opens into the lunette on the Gospel side, a female angel struggles to lift a heavy curtain over her head with both arms. She is dressed in a beautiful empire dress, like the rest of the angels of San Antonio de la Florida, in which an elegant pink girdle stands out.

In the case of this angel, its female figure is smaller and petite, drawing closer to the body of a girl.

Photo: Tomás Antelo y José Baztán, CER.es (<http://ceres.mcu.es>), Ministerio de Cultura y Deporte, España.



No. 12

Title: *Pintura al lado izquierdo de la ventana lateral derecha (Sureste) / Painting at the left side of the right lateral window (South East)*

Size: 250 x 200 cm

Technique: Fresco (mural painting)

Painted by: Francisco de Goya y Lucientes

Date: 1798

Owner or Museum: Patrimonio Nacional, Spain. Painted on the walls of the San Antonio de la Florida Church in Madrid

Spanish Culture Ministry

Inventory (CER.es) No.: SA 0009

Literature:

DE BERUETE Y MORET, AURELIANO Goya.

Composiciones y figuras, Volume II Blass y Cia., Madrid 1917 PP.74-84.

MAYER, AUGUSTO L. Francisco de Goya. Labor, Barcelona 1925 P. 167, CAT. 8

WILSON, JULIET and GASSIER, PIERRE Vie et ouvre de Francisco de Goya Office du livre, Paris 1970. PP. 193, CAT. 730

GUDIOL, JOSÉ Goya, 1746 – 1828. Biografía, estudio analítico y catálogo de sus pinturas, 4 vols. Polígrafa, Barcelona 1970. VOL. I, P. 302, CAT. 393

PITA ANDRADE, JOSÉ MANUEL *San Antonio de la Florida y Goya.*

La restauración de los frescos. Madrid: Turner, 2008.

RIVAS CAPELO, MARÍA JOSÉ.

Frescos de Goya: guía de la Ermita de San Antonio de la Florida. Madrid: Ayuntamiento de Madrid, 2010

Note:

On the left side of the window that opens in the lunette on the side of the Epistle, a beautiful winged female figure of great classical beauty appears, of which her serene gaze stands out. She is represented wearing a crown of flowers adorned with blue ribbons. She takes her right hand to her chest to pick up the pink bands on her mantle.



No. 13.

Title: *Pintura al lado izquierdo de la ventana lateral izquierda (lado Noroeste) / Painting at the left side of the left lateral window (North West side)*

Size: 275 x 180 cm

Technique: Fresco (mural painting)

Painted by: Francisco de Goya y Lucientes

Date: 1798

Owner or Museum: Patrimonio Nacional, Spain. Painted on the walls of the San Antonio de la Florida Church in Madrid

Spanish Culture Ministry Inventory (CER.es) No.: SA 0005

Literature:

DE BERUETE Y MORET, AURELIANO Goya. *Composiciones y figuras*, Volume II Blass y Cia., Madrid 1917 PP.74-84.

MAYER, AUGUSTO L. Francisco de Goya. *Labor*, Barcelona 1925 P. 167, CAT. 8

WILSON, JULIET and GASSIER, PIERRE *Vie et ouvre de Francisco de Goya* Office du livre, Paris 1970. PP. 193, CAT. 727

GUDIOL, JOSÉ Goya, 1746 – 1828. *Biografía, estudio analítico y catálogo de sus pinturas*, 4 vols. Polígrafa, Barcelona 1970. VOL. I, P. 302, CAT. 391

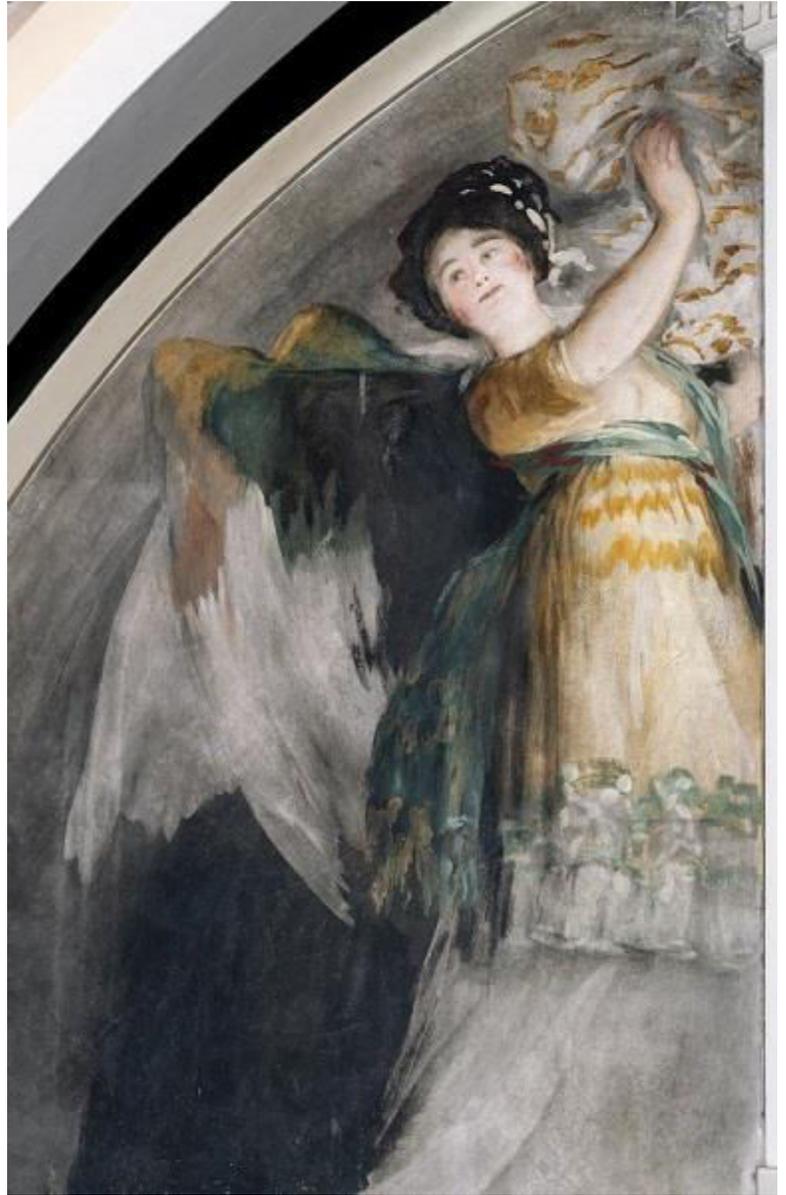
PITA ANDRADE, JOSÉ MANUEL *San Antonio de la Florida y Goya. La restauración de los frescos*. Madrid: Turner, 2008.

RIVAS CAPELO, MARÍA JOSÉ. *Frescos de Goya: guía de la Ermita de San Antonio de la Florida*. Madrid: Ayuntamiento de Madrid, 2010.

Note:

On the left side of the window that opens to the lunette on the Gospel side, an elegant female angel raises her hand toward the curtain. This female figure with large wings has an imposing bearing that is accompanied by a rich court dress, made of very fine chiffon, and fitted with a colorful greenish sash. It is as if she looks the viewer straight ahead and shows him her delicate and beautiful face. Goya represented in the lower areas the courtly and palatial atmosphere that he knew so well, a refined, friendly and elegant world that contrasts sharply with the popular scene, sometimes disturbing, of the dome.

Photo: Tomás Antelo y José Baztán, CER.es (<http://ceres.mcu.es>), Ministerio de Cultura y Deporte, España.



No. 14

Title: Pintura al lado derecho de la ventana lateral derecha (Sureste) / Painting at the right side of the right lateral window (South East)

Size: 250 x 200 cm

Technique: Fresco (mural painting)

Painted by: Francisco de Goya y Lucientes

Date: 1798

Owner or Museum:

Patrimonio Nacional, Spain.
Painted on the walls of the San Antonio de la Florida Church in Madrid

Inventory No.:

Literature:

DE BERUETE Y MORET, AURELIANO Goya. Composiciones y figuras, Volume II Blass y Cia., Madrid 1917 PP.74-84.

MAYER, AUGUSTO L. Francisco de Goya. Labor, Barcelona 1925 P. 167, CAT. 8
WILSON, JULIET and GASSIER, PIERRE Vie et ouvre de Francisco de Goya Office du livre, Paris 1970. PP. 193, CAT. 731

GUDIOL, JOSÉ Goya, 1746 – 1828. Biografía, estudio analítico y catálogo de sus pinturas, 4 vols. Polígrafa, Barcelona 1970. VOL. I, P. 302, CAT. 394

Note:

On the right side of the window that opens into the lunette on the Epistle side, a beautiful angel draws a heavy curtain as if letting in the light from the window next to which it stands. The figure is enveloped in great clarity, especially in her modeled face and arms.



The Galván Sketches

Data from the San Fernando Royal Fine Arts Academy, Madrid

Galván Sketch for fresco No. 1

Title: Boceto de los frescos de San Antonio de la Florida / Sketch for copy of Dome of San Antonio de la Florida frescoes - Milagro de San Antonio de Padua / Miracle of Saint Anthony of Padua

Size: 76 x 83 cm

Technique: Oil on canvas



Painted by: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Date: 1878

Museum: San Fernando Royal Fine Arts Academy Museum, Madrid

Inventory No.: 1100

Provenance: Acquired by the Fine Arts Academy from the descendants of José María Galván on June 26, 1989 after a temporary deposit in 1973

Inscriptions: Verso: "J. Galván". Copia de Goya.

Literature:

PIQUERO LÓPEZ, M^a de los Angeles Blanca, *Segundo inventario de la colección de pinturas de la Real Academia*, Academia, Real Academia de Bellas Artes de San Fernando, Madrid No. 61, 1985, 98, n°.1100

VV.AA. *San Antonio de la Florida y Goya. La restauración de los frescos*, Turner, Madrid, 2008, p.p.. 113-115

Note: For some reason that escapes us, Galván turned his sketch and two others horizontally with respect to the orientation of the Goya fresco. This is not a mere horizontal flip of the photograph, as we have seen the original paintings at the vaults of the San Fernando Royal Fine Arts Academy, in Madrid. We also include here a reconstruction of how the painting would look like –as in Goya's fresco– if flipped horizontally, cut and glued together.

Photo: Pablo León



Galván Sketch for fresco No. 2

Title: Boceto de los frescos de San Antonio de la Florida / Sketch for copy of Dome of San Antonio de la Florida frescoes (Apse) - Adoración de la Trinidad / Adoration of the Trinity

Size: 40 x 59 cm

Technique: Oil on canvas

Painted by: José María Galván, based on Fresco oil paintings by Francisco de Goya y



Lucientes

Date: 1878

Museum: San Fernando Royal Fine Arts Academy Museum, Madrid

Inventory No.: 1101

Provenance: Acquired by the Fine Arts Academy from the descendants of José María Galván on June 26, 1989 after a temporary deposit in 1973

Inscriptions: Verso: "J. Galván". Copia de Goya.

Literature:

PIQUERO LÓPEZ, M^a de los Angeles Blanca, *Segundo inventario de la colección de pinturas de la Real Academia*, Academia, Real Academia de Bellas Artes de San Fernando, Madrid No. 61, 1985, 98, n^o.1101

VV.AA. *San Antonio de la Florida y Goya. La restauración de los frescos*, Turner, Madrid, 2008, p.p.. 113-115

Photo: Pablo León

Galván Sketch for frescoes Nos. 3. and 6.

Title: Boceto de los frescos de San Antonio de la Florida / Sketch for copy of San Antonio de la Florida frescoes

Size: 55 x 43 cm

Technique: Oil on canvas

Painted by: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Date: 1878

Museum: San Fernando Royal Fine Arts Academy Museum, Madrid

Inventory No.: 1103

Provenance:

Acquired by the Fine Arts Academy from the descendants of José María Galván on June 26, 1989 after a temporary deposit in 1973

Inscriptions: Verso: "J. Galván". Copia de Goya.

Literature:

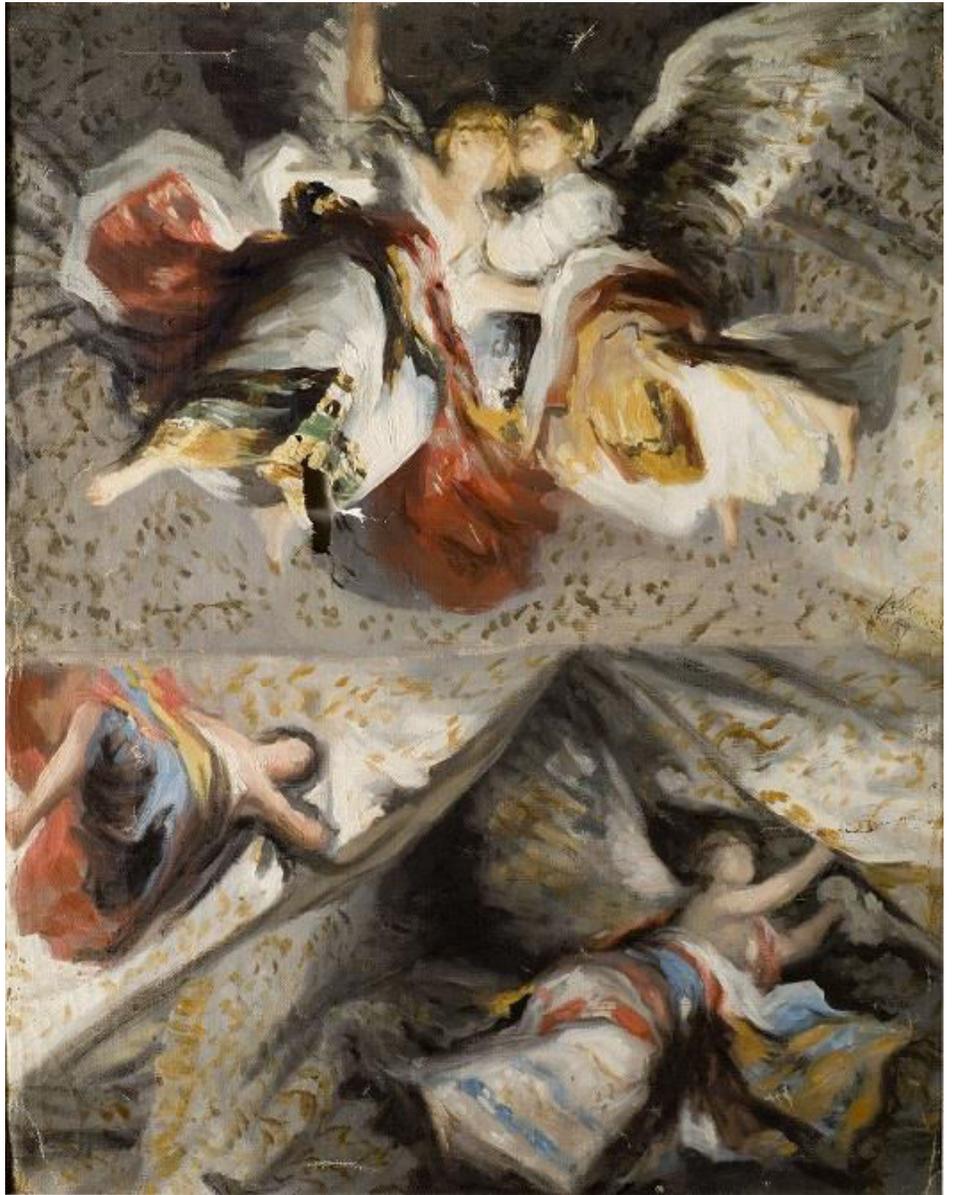
PIQUERO LÓPEZ, M^a de los Angeles Blanca, *Segundo inventario de la colección de pinturas de la Real Academia*, Academia, Real

Academia de Bellas Artes de San Fernando, Madrid No. 61, 1985, 98, n^o.1103

VV.AA. *San Antonio de la Florida y Goya. La restauración de los frescos*, Turner, Madrid, 2008, p.p.. 113-115

Note: For some reason that escapes us, Galván turned his sketch and two others horizontally with respect to the orientation of the Goya fresco. This is not a mere horizontal flip of the picture, as we have seen the original painting at the vaults of the San Fernando Royal Fine Arts Academy, in Madrid.

Photo: Pablo León



Galván Sketch for fresco No. 3.

Title: Boceto de los
frescos de San Antonio
de la Florida / Sketch for
copy of San Antonio de
la Florida frescoes

Size: 41 x 26 cm

Technique: Oil on canvas

Painted by: José María
Galván, based on Fresco
oil paintings by Francisco
de Goya y Lucientes

Date: 1878

Museum: San
Fernando Royal Fine
Arts Academy Museum,
Madrid

Inventory No.: 1327

Provenance: Acquired
by the Fine Arts Academy
from the descendants of
José María Galván on
June 26, 1989 after a
temporary deposit in 1973

Inscriptions: Verso: "J.
Galván".

Literature:

PIQUERO LÓPEZ, M^a de
los Angeles Blanca,
*Segundo inventario de la
colección de pinturas de
la Real Academia,*
Academia, Real

Academia de Bellas Artes
de San Fernando, Madrid
No. 61, 1985, 98, n.º.1327

VV.AA. *San Antonio de
la Florida y Goya. La
restauración de los
frescos,* Turner, Madrid,
2008, p.p.. 113-115

Photo: Pablo León



Galván Sketch for fresco No. 3.

Title: Boceto de los frescos de San Antonio de la Florida / Sketch for copy of San Antonio de la Florida frescoes

Size: 40 x 26 cm (circa)

Technique: Oil on canvas

Painted by: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Date: 1878

Museum: San Fernando Royal Fine Arts Academy Museum, Madrid

Inventory No.: 1328

Provenance: Acquired by the Fine Arts Academy from the descendants of José María Galván on June 26, 1989 after a temporary deposit in 1973

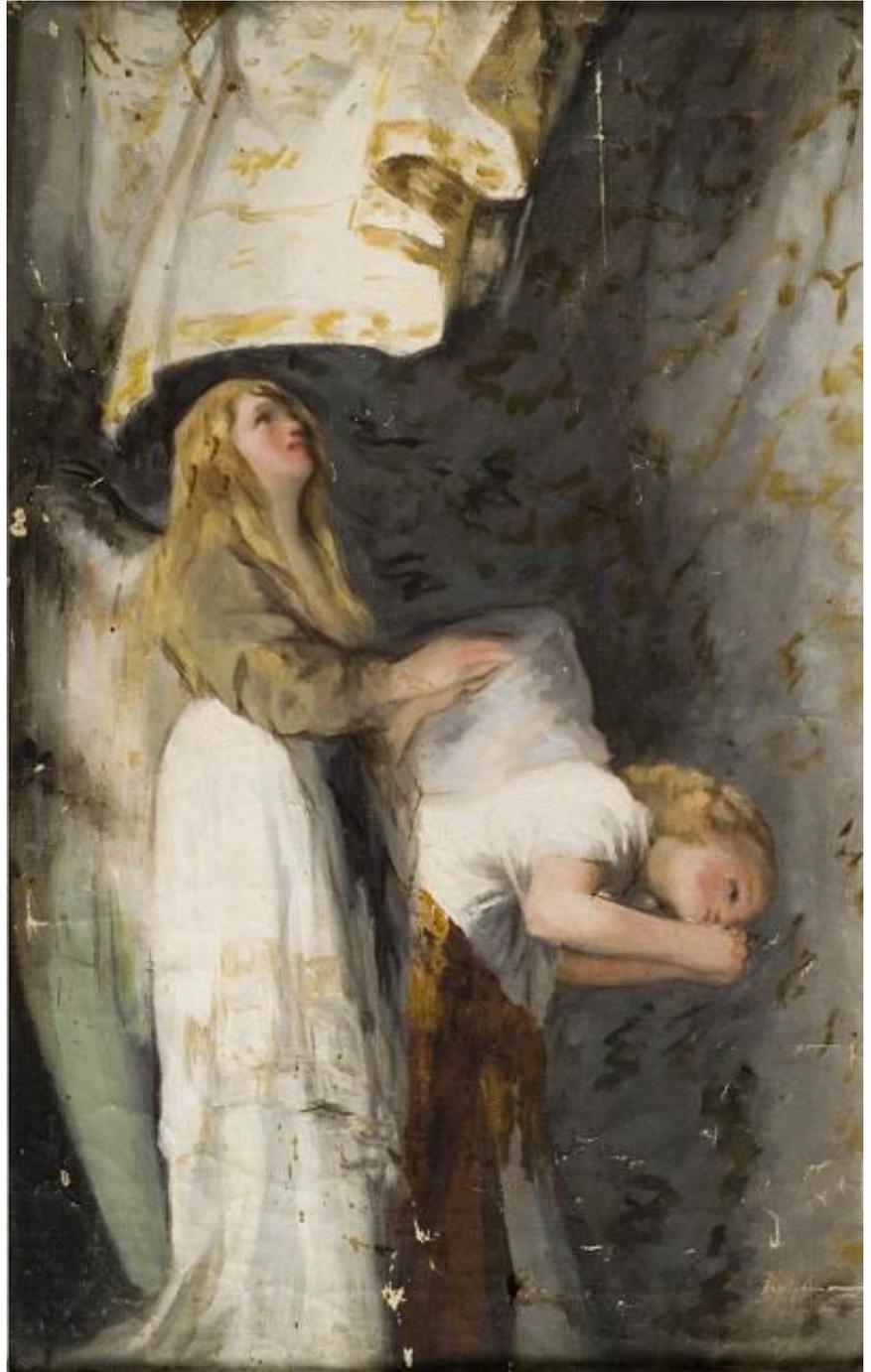
Inscriptions: Verso: "J. Galván".

Literature:

PIQUERO LÓPEZ, M^a de los Angeles Blanca, *Segundo inventario de la colección de pinturas de la Real Academia, Academia, Real Academia de Bellas Artes de San Fernando, Madrid* No. 61, 1985, 98, n^o.1328

VV.AA. *San Antonio de la Florida y Goya. La restauración de los frescos*, Turner, Madrid, 2008, p.p. 113-115

Photo: Pablo León



Galván Sketch for frescoes Nos. 4. and 5.

Title: Boceto de los frescos de San Antonio de la Florida / Sketch for copy of San Antonio de la Florida frescoes



Size: 24 x 32 cm

Technique: Oil on canvas

Painted by: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Date: 1878

Museum: San Fernando Royal Fine Arts Academy Museum, Madrid

Inventory No.: 1107

Provenance: Acquired by the Fine Arts Academy from the descendants of José María Galván on June 26, 1989 after a temporary deposit in 1973

Inscriptions: Verso: "J. Galván". Copia de Goya.

Literature:

PIQUERO LÓPEZ, M^a de los Angeles Blanca, *Segundo inventario de la colección de pinturas de la Real Academia*, Academia, Real Academia de Bellas Artes de San Fernando, Madrid No. 61, 1985, 98, n° 1107.

VV.AA. *San Antonio de la Florida y Goya. La restauración de los frescos*, Turner, Madrid, 2008, p.p.. 113-115

Note: For some reason that escapes us, Galván turned his sketch and two others horizontally with respect to the orientation of the Goya fresco. This is not a mere horizontal flip of the picture, as we have seen the original painting at the vaults of the San Fernando Royal Fine Arts Academy, in Madrid. **Photo:** Pablo León

Galván Sketch for fresco No. 4.

Title: Boceto de los frescos de San Antonio de la Florida / Sketch for copy of San Antonio de la Florida frescoes

Size: 42 x 17 cm

Technique: Oil on canvas

Painted by: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Date: 1878

Museum: San Fernando Royal Fine Arts Academy Museum, Madrid

Inventory No.: 1108

Provenance: Acquired by the Fine Arts Academy from the descendants of José María Galván on June 26, 1989 after a temporary deposit in 1973

Inscriptions: Verso: "J. Galván". Copia de Goya.

Literature:

PIQUERO LÓPEZ, M^a de los Angeles Blanca, *Segundo inventario de la colección de pinturas de la Real Academia*, Academia, Real Academia de Bellas Artes de San Fernando, Madrid No. 61, 1985, 98, n^o 1108.

VV.AA. *San Antonio de la Florida y Goya. La restauración de los frescos*, Turner, Madrid, 2008, p.p. 113-115

Photo: Pablo León



Galván Sketch for frescoes Nos. 4.- 5. -6.

Title: Boceto de los frescos de San Antonio de la Florida / Sketch for copy of San Antonio de la Florida frescoes

Size: 40 x 59 cm

Technique: Oil on canvas

Painted by: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes



Date: 1878

Museum: San Fernando Royal Fine Arts Academy Museum, Madrid

Inventory No.: 1102

Provenance: Acquired by the Fine Arts Academy from the descendants of José María Galván on June 26, 1989 after a temporary deposit in 1973

Inscriptions: Verso: "J. Galván". Copia de Goya.

Literature:

PIQUERO LÓPEZ, M^a de los Angeles Blanca, *Segundo inventario de la colección de pinturas de la Real Academia*, Academia, Real Academia de Bellas Artes de San Fernando, Madrid No. 61, 1985, 98, nº 1102.

VV.AA. *San Antonio de la Florida y Goya. La restauración de los frescos*, Turner, Madrid, 2008, p.p.. 113-115

Photo: Pablo León

Galván Sketch for fresco No. 5.

Title: Boceto de los frescos de San Antonio de la Florida / Sketch for copy of San Antonio de la Florida frescoes

Size: 42 x 17 cm

Technique: Oil on canvas

Painted by: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Date: 1878

Museum: San Fernando Royal Fine Arts Academy Museum, Madrid

Inventory No.: 1109

Provenance: Acquired by the Fine Arts Academy from the descendants of José María Galván on June 26, 1989 after a temporary deposit in 1973

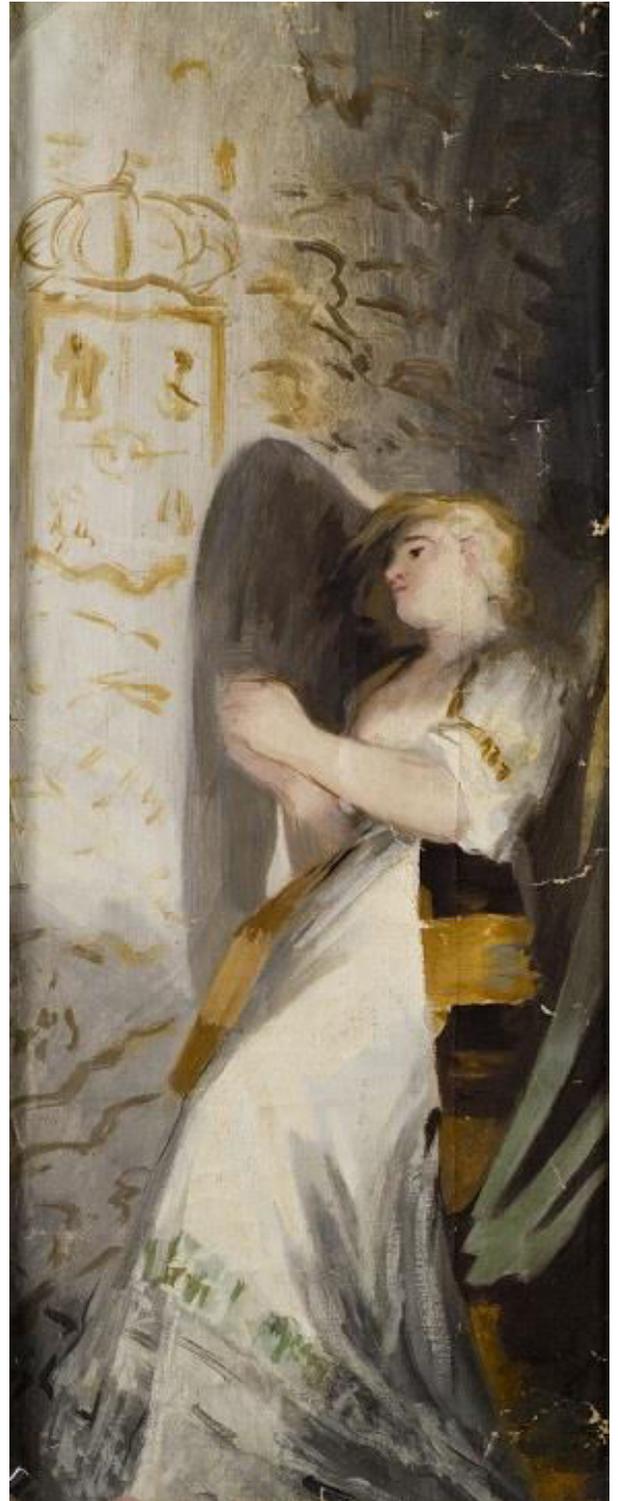
Inscriptions: Verso: "J. Galván". Copia de Goya.

Literature:

PIQUERO LÓPEZ, M^a de los Angeles Blanca, *Segundo inventario de la colección de pinturas de la Real Academia*, Academia, Real Academia de Bellas Artes de San Fernando, Madrid No. 61, 1985, 98, n° 1109.

VV.AA. *San Antonio de la Florida y Goya. La restauración de los frescos*, Turner, Madrid, 2008, p.p.. 113-115

Photo: Pablo León



Galván Sketch for fresco No. 6.

Title: Boceto de los frescos de San Antonio de la Florida / Sketch for copy of San Antonio de la Florida frescoes

Size: 40 x 26 cm

Technique: Oil on canvas

Painted by: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Date: 1878

Museum: San Fernando Royal Fine Arts Academy Museum, Madrid

Inventory No.: 1326

Provenance: Acquired by the Fine Arts Academy from the descendants of José María Galván on June 26, 1989 after a temporary deposit in 1973

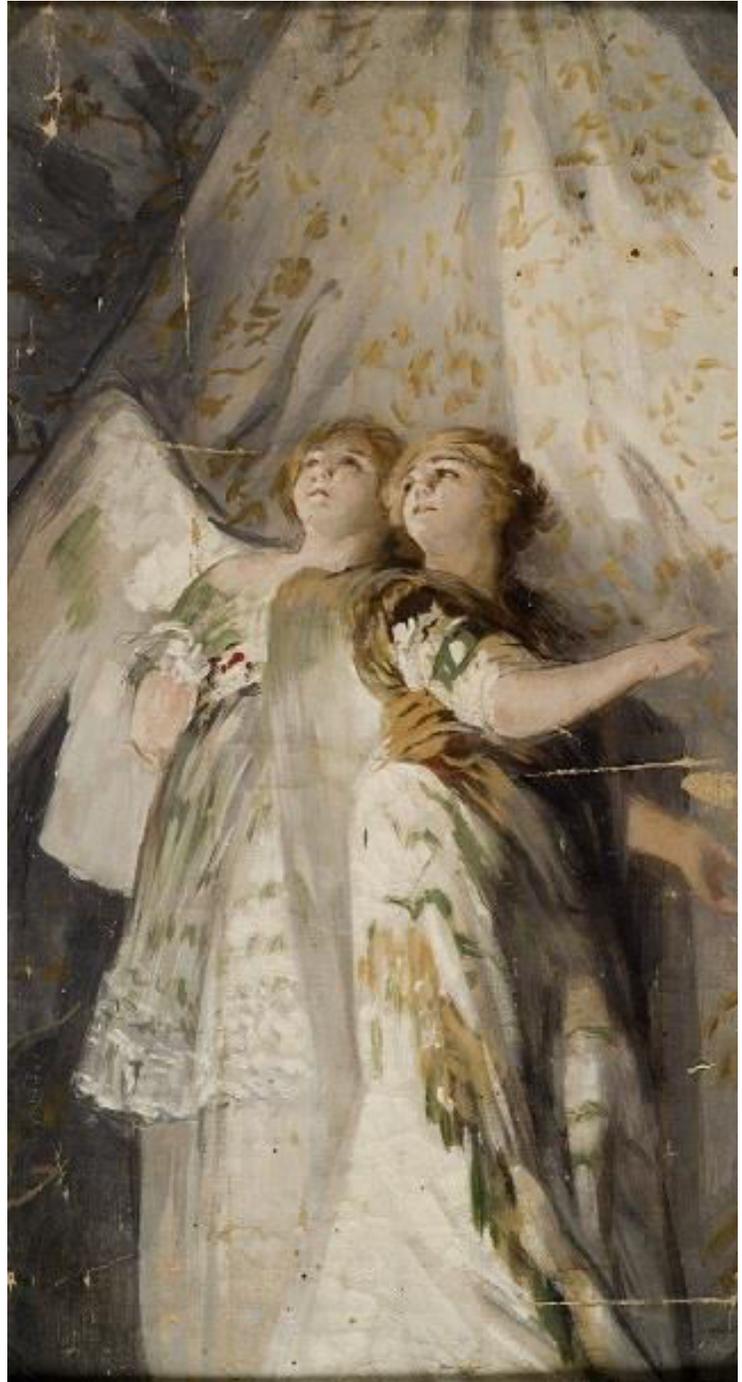
Inscriptions: Verso: "J. Galván". Copia de Goya.

Literature:

PIQUERO LÓPEZ, M^a de los Angeles Blanca, *Segundo inventario de la colección de pinturas de la Real Academia*, Academia, Real Academia de Bellas Artes de San Fernando, Madrid No. 61, 1985, 98, nº 1326.

VV.AA. *San Antonio de la Florida y Goya. La restauración de los frescos*, Turner, Madrid, 2008, p.p. 113-115

Photo: Pablo León



Galván Sketch for fresco No. 7.

Title: Boceto de los frescos de San Antonio de la Florida / Sketch for copy of San Antonio de la Florida frescoes

Size: 22 cm
(pendentive)

Technique: Oil
on canvas

Painted by:
José María
Galván, based
on Fresco oil
paintings by
Francisco de
Goya y
Lucientes

Date: 1878

Museum:
**San Fernando
Royal Fine
Arts Academy
Museum,
Madrid**

Inventory No.:
1329

Provenance: Acquired by the Fine Arts Academy from the descendants of José María Galván on June 26, 1989 after a temporary deposit in 1973

Inscriptions: Verso: "J. Galván". Dos ángeles (14)

Literature:

PIQUERO LÓPEZ, M^a de los Angeles Blanca, *Segundo inventario de la colección de pinturas de la Real Academia*, Academia, Real Academia de Bellas Artes de San Fernando, Madrid No. 61, 1985, 98, n° 1329.

VV.AA. *San Antonio de la Florida y Goya. La restauración de los frescos*, Turner, Madrid, 2008, p.p. 113-115

Photo: Pablo León



Galván Sketch for frescoes Nos. 8. and 9.

Title: Boceto de los frescos de San Antonio de la Florida / Sketch for copy of San Antonio de la Florida frescoes

Size: 36 x 28 cm

Technique: Oil on canvas

Painted by: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Date: 1878

Museum: San Fernando Royal Fine Arts Academy Museum, Madrid

Inventory No.: 1106

Provenance: Acquired by the Fine Arts Academy from the descendants of José María Galván on June 26, 1989 after a temporary deposit in 1973

Inscriptions: Verso: "J. Galván". Copia de Goya.

Literature:

PIQUERO LÓPEZ, M^a de los Angeles Blanca, *Segundo inventario de la colección de pinturas de la Real Academia, Academia, Real*

Academia de Bellas Artes de San Fernando, Madrid No. 61, 1985, 98, n° 1106.

VV.AA. *San Antonio de la Florida y Goya. La restauración de los frescos*, Turner, Madrid, 2008, p.p.. 113-115

Photo: Pablo León



Galván Sketch for fresco No. 10.

Title: Boceto de los frescos de San Antonio de la Florida / Sketch for copy of San Antonio de la Florida frescoes

Size: 22 cm (pendentive)

Technique: Oil on canvas

Painted by: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Date: 1878

Museum: San Fernando Royal Fine Arts Academy Museum, Madrid

Inventory No.: 1325

Provenance:

Acquired by the Fine Arts Academy from the descendants of José María Galván on June 26, 1989 after a temporary deposit in 1973

Inscriptions: Verso: "23 J. Galván".

Literature:

PIQUERO LÓPEZ, María de los Ángeles Blanca, *Tercer inventario de la colección de pinturas de la Real Academia*, Academia. Boletín de la Real Academia de Bellas Artes de San Fernando, 1999, 141-186, nº 1325.

VV.AA. *San Antonio de la Florida y Goya. La restauración de los frescos*, Turner, Madrid, 2008, p.p.. 113-115

Photo: Pablo León



Galván Sketch for frescoes Nos. 11. and 12.

Title: Boceto de los frescos de San Antonio de la Florida / Sketch for copy of San Antonio de la Florida frescoes



Size: 32 x 42 cm

Technique: Oil on canvas

Painted by: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Date: 1878

Museum: San Fernando Royal Fine Arts Academy Museum, Madrid

Inventory No.: 1105

Provenance: Acquired by the Fine Arts Academy from the descendants of José María Galván on June 26, 1989 after a temporary deposit in 1973

Inscriptions: Verso: "J. Galván". Copia de Goya.

Literature:

PIQUERO LÓPEZ, M^a de los Angeles Blanca, *Segundo inventario de la colección de pinturas de la Real Academia*, Academia, Real Academia de Bellas Artes de San Fernando, Madrid No. 61, 1985, 98, nº 1105.

VV.AA. *San Antonio de la Florida y Goya. La restauración de los frescos*, Turner, Madrid, 2008, p.p.. 113-115

Photo: Pablo León

Galván Sketch for frescoes Nos. 13. and 14.

Title: Boceto de los frescos de San Antonio de la Florida / Sketch for copy of San Antonio de la Florida frescoes



Size: 31 x 40 cm

Technique: Oil on canvas

Painted by: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Date: 1878

Museum: San Fernando Royal Fine Arts Academy Museum, Madrid

Inventory No.: 1104

Provenance: Acquired by the Fine Arts Academy from the descendants of José María Galván on June 26, 1989 after a temporary deposit in 1973

Inscriptions: Verso: "J. Galván". Copia de Goya.

Literature:

PIQUERO LÓPEZ, M^a de los Angeles Blanca, *Segundo inventario de la colección de pinturas de la Real Academia*, Academia, Real Academia de Bellas Artes de San Fernando, Madrid No. 61, 1985, 98, n° 1104.

VV.AA. *San Antonio de la Florida y Goya. La restauración de los frescos*, Turner, Madrid, 2008, p.p. 113-115

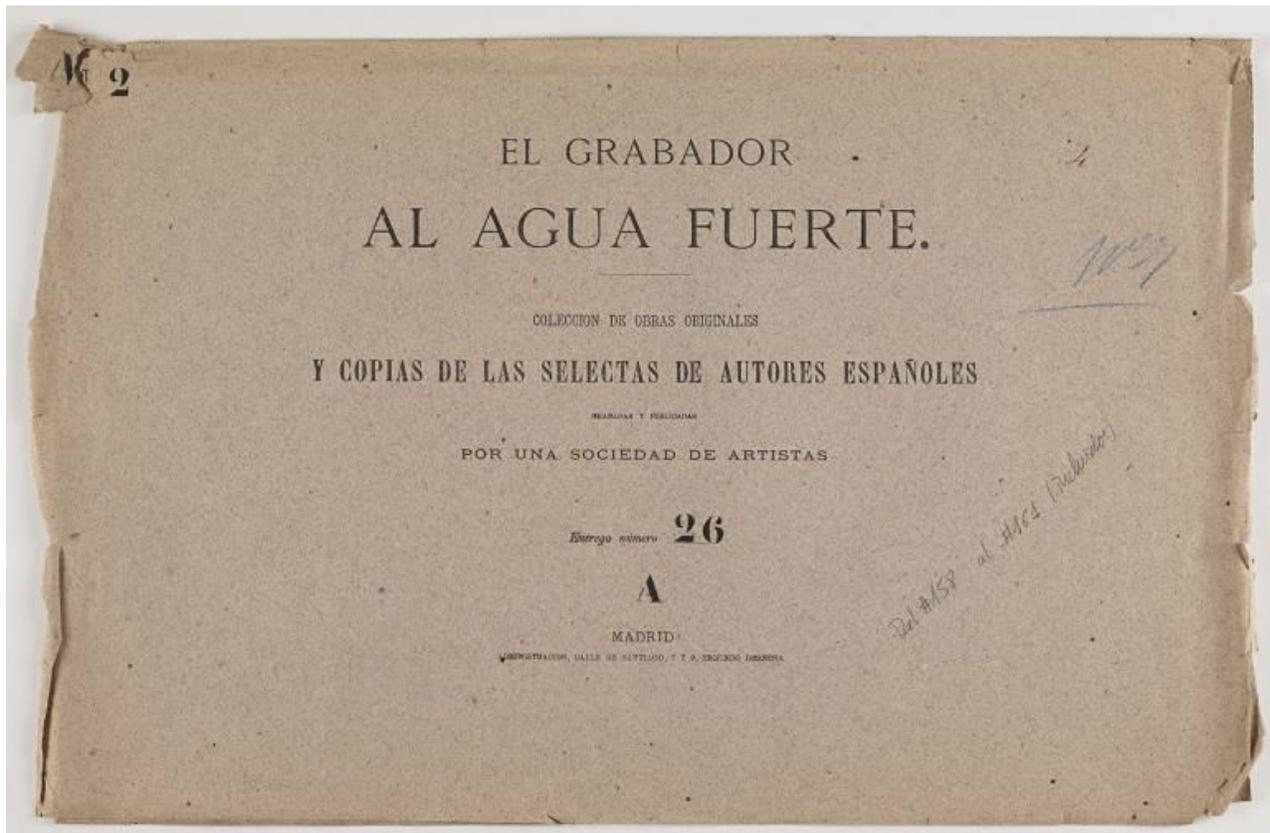
Note: Also illustrated are details of the painting.

Photo: Pablo León

The Galván etchings

The *Grabador al Aguafuerte* prints

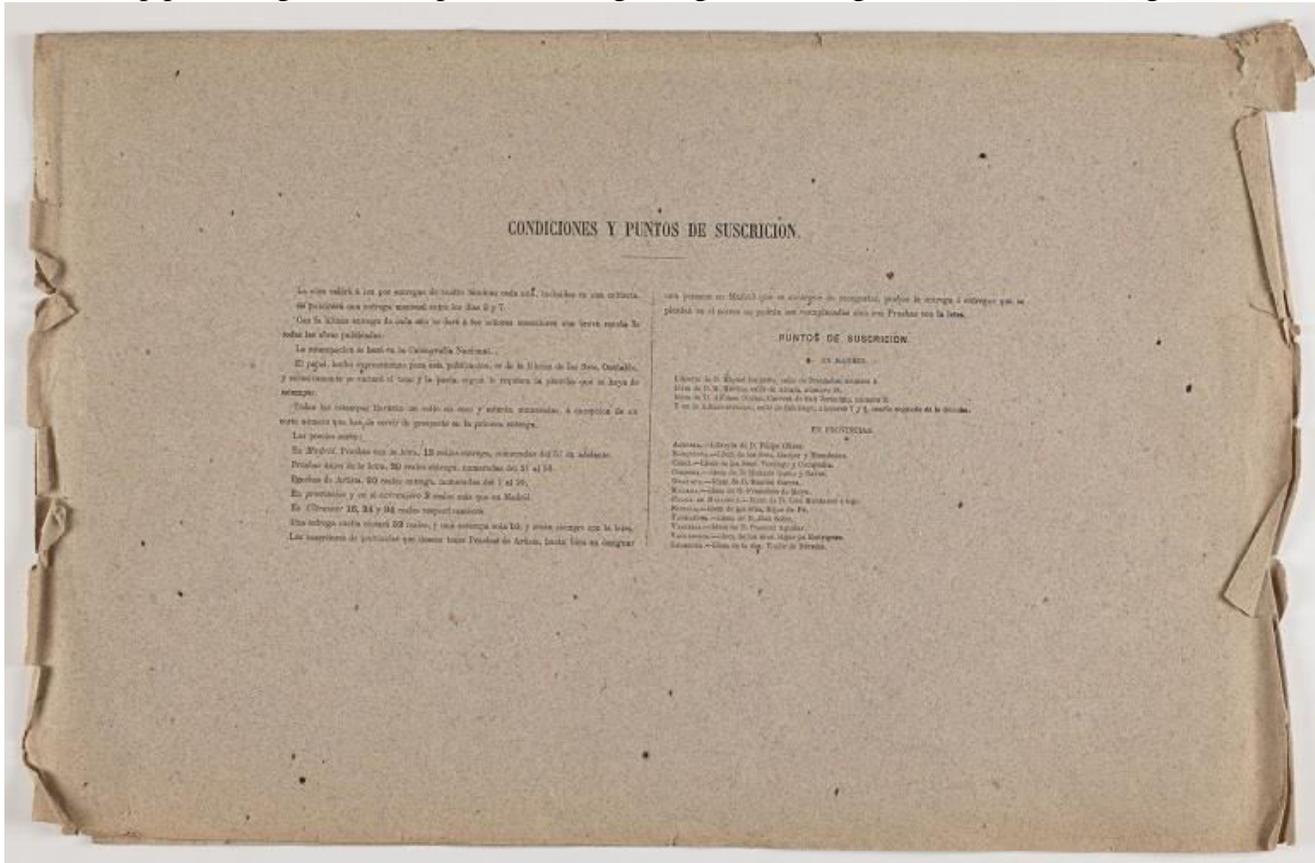
El Grabador al Aguafuerte (The etching engraver). Collection of original works and copies of the most select ones by Spanish authors engraved and published by an artists' society, in Madrid, in three volumes during the years 1874 to 1876.



With the publication of the series *The Etching Engraver*, published by a Society of Artists, it was intended, on the one hand, to promote the reproduction of the works of the great masters, especially their lesser-known drawings, and on the other, to highlight the importance of the etching tradition in Spain, as a historical antecedent to the creative prints made by contemporary etchers, which would also have a place in the collection. The Society of Artists was made up of prominent engravers, mainly José Martínez de Espinosa, José María Galván, Bartolomé Maura, Francisco Torras Armengol and Ramón Casas, who were key figures in the debate on the art of engraving during the 19th century in Spain.

Since the beginning of the 19th century, the dilemma between the traditional reproduction engraving and that of interpretation had been raised; that is, between greater

fidelity to the original or subjective artistic interpretation. With the arrival of photography and its definitive introduction from the seventies on, the interpretation engraving ended up prevailing over the reproduction engraving, one of its greatest defenders being



Bartolomé Maura. Likewise, a new generation of engravers, who also belonged to this Society of Artists, such as Francisco Torras, José María Galván, and José Martínez de Espinosa, claimed the engraving artist as the creator of original works, against the position of important landscapers, led by Carlos Haes and his disciples. Definitely, the etching of creation was the main novelty of *the Etching Engraver*, which included numerous prints of this category among the sheets of its three volumes, some of them made by other engravers outside the Society of Artists, such as Rafael Monleón, Juan Closas and Albert, Ignacio Tubau, Pineda or Eugenio Lemús.

The publication was made by monthly deliveries of four prints each, between 1874 and 1878, in three volumes, the first two in 1874 and 1875 respectively, and the third between 1876 and 1878. The first two are made up of 48 prints each, while the third remained unfinished, ending in stamp number 32. The dates of the third volume have been assumed taking as reference the years that appear on the stamps, the year 1876 appears in the inscription on the cover, and 1878, in the inscription of stamp G00182, from the eighth installment. According to Jesusa Vega, the numbering of the deliveries follows the order of 1 to 12 in each of the first two volumes, and from 1 to 8, in the third; But, following the text printed on the covers of the booklets of some of the deliveries preserved in the Prado Museum, these were numbered together from number 1, the first installment of the first volume, to number 32, the last of the third.

Miguel Orozco

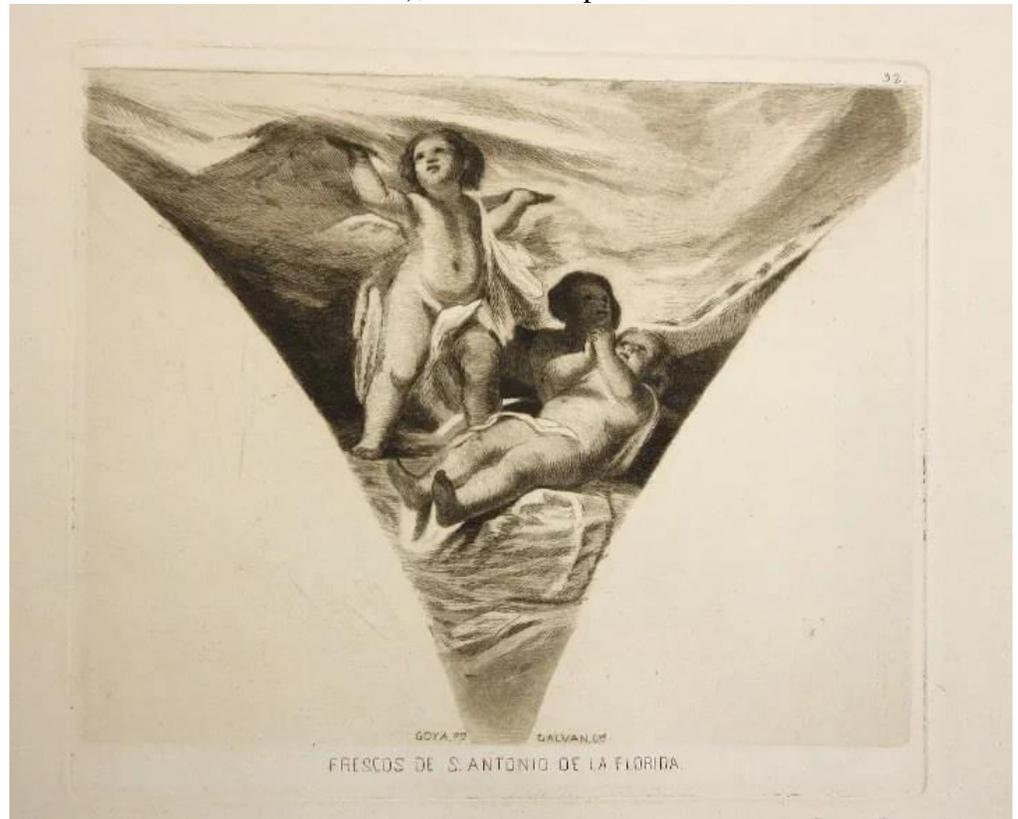
Goya's frescoes in San Antonio de la Florida
& Galván's etchings after them

The printing was carried out by the National Calcography, where a large part of the copper sheets are currently preserved (R. 4606-4665). The paper used was made expressly by the Oseñalde house in Guadalajara, with variations of the tone and paste as required by each sheet. Three variants were printed of each engraving, artist's proofs, proofs *avant la lettre* (before the letter) and proofs with lettering. The artist's proofs were put on sale marked with a dry stamp and a handwritten number, with a clear intention of responding to the taste of the modern stamp collector ²⁴.



The Gabinete de dibujos y estampas del Museo del Prado (Cabinet of Drawings and Prints) of the Prado Museum has the complete series *The Etching Engraver* preserved in a period print (G01952-G02047 and G00153-G00185), some loose prints from the 20th century (G01108-G01114), and the covers printed on brown paper from issues 12, and from 25 to 32.

José María Galván y Candela (Madrid 1837-1899). was one of the most active promoters on the use of etching techniques for the interpretation of oil paintings. He had studied with painter Luis Fagúndez and also at the San Fernando School of Fine Arts in Madrid. He divided his activity between



engraving, which was where he most stood out, and religious painting. The Prado has more than seventy of his engravings, most of them based on Goya's works.

²⁴ Vega, Jesusa Etching in the 19th century in Spain., Real Academia de Bellas Artes de San Fernando- Calcografía Nacional, Madrid 1985, p. 9-12

Galván worked on the frescoes in the Chapel of San Antonio de la Florida on two occasions. It has been repeatedly said that in 1862 and 1863 he published a first collection of prints in the magazine *El Arte en España*, but we have carefully reviewed the entire collection of plates published there between 1862 and 1869 and have found no trace of the Florida etchings. In fact, the first etchings after the Goya frescoes were realized in 1874 and were published in the portfolios of *El grabador al aguafuerte* between 1874 and 1876. He chose to make in 1878 an oil copy of these paintings as a preliminary study to proceed to etch and re-engrave Goya's paintings, this time in their definitive form of sixteen plates with a total of twenty seven engravings. That version earned him a second-class medal at the National Exhibition of Fine Arts in 1878 and ten years later he published the collection in a 48 x 34 cm book entitled *Frescos de Goya en la iglesia de San Antonio de la Florida, grabados al aguafuerte por don José M. Galván y Candela*.

No.: GRABADOR 1

Title: Frescos de San Antonio de la Florida, en el intradós del arco de la capilla lateral derecha

Plate size: 220 x 145 mm

Paper size: 470 x 321 mm

Technique: Etching and Aquatint on laid paper

Illustrated proof: Artist proof No. 2

Inscriptions: Upper right: 14; lower left: GOYA, P.tó (Goya painted); lower right GALVÁN, G.vó (Galván engraved)

Verso: EL GRABADOR -- AL AGUAFUERTE [handwritten in ink "2"]. Dry stamp on upper part

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1874

Printing date: 1874

Printed by: Calcografía Nacional, Madrid

Published in: *El Grabador al Aguafuerte*, Madrid, Sociedad de Artistas, [1876-1878], vol. 1, 4th series, Print No. 14

Museo del Prado Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. [No. G001965](#)

Literature:

Biblioteca Nacional de España, Repertorio de grabados españoles en la Biblioteca Nacional, 1, Ministerio de Cultura, Secretaría General Técnica, Madrid, 1981, pp. 385, n.816-3.

Museo Nacional del Prado, Museo del Prado. Catálogo de estampas, Museo del Prado, Madrid, 1992, pp. 302, n.1554.

Note: This print copies a fresco by Goya painted on the intrados of the arch of the right side chapel of the church of San Antonio de la Florida in Madrid. This is print number 14 of the first volume of the collection *El Grabador al Aguafuerte* (The Etching Engraver), which was put on sale in the fourth installment of 1874. This delivery included prints number 13 to 16. The first volume of this series (from G01952 to G01999) is preserved in its entirety in the Cabinet of Drawings and Prints from the Prado Museum.





No.: GRABADOR 2

Title: Frescos de San Antonio de la Florida, en el arranque del intradós del arco del coro

Plate size: 268 x
206 mm

Paper size: 470 x
321 mm

Technique: Etching
and Aquatint on laid
paper

Illustrated proof:

Artist proof No. 2

Inscriptions: Upper
right: "20"; lower left:
GOYA, P.tó (Goya
painted); lower right
GALVÁN, G.vó
(Galván engraved)

Verso: EL
GRABADOR -- AL
AGUAFUERTE
[handwritten in ink
"2"]. Dry stamp on
upper part

Without ink:

"FRESCOS DE S.N
ANTONIO DE LA
FLORIDA"

Engraver: José María
Galván, based on
Fresco oil paintings by
Francisco de Goya y
Lucientes

Engraving date:
1874

Printing date: 1874

Printed by:
Calcografía Nacional,
Madrid

Published in: *El
Grabador al
Aguafuerte*, Madrid,
Sociedad de Artistas, [
1876-1878], vol. 1, 5th
series, Print No. 20



Museo del Prado Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. [No. G001971](#)

Literature:

Biblioteca Nacional de España, Repertorio de grabados españoles en la Biblioteca Nacional, 1, Ministerio de Cultura, Secretaría General Técnica, Madrid, 1981, pp. 385, n.816-3.

Museo Nacional del Prado, Museo del Prado. Catálogo de estampas, Museo del Prado, Madrid, 1992, pp. 302, n.1560.

Note: This print copies a fresco by Goya painted at the beginning of the intrados of the choir arch of the church of San Antonio de la Florida in Madrid. This is print number 20 of the first volume of the collection *The Etching Engraver*, which was put on sale in the fifth installment of 1874. This issue comprised print numbers 17 to 20. In the Cabinet of Drawings and Prints from the Prado Museum, the first volume of this series (from G01952 to G01999) is preserved in its entirety.



No.: GRABADOR 3

Title: Frescos de San Antonio de la Florida, en el intradós del arco de la capilla lateral izquierda

Plate size: 220 x 153 mm

Paper size: 470 x 321 mm

Technique: Etching and Aquatint on laid paper

Illustrated proof: Artist proof No. 2

Inscriptions: Upper right: 22; lower left: GOYA, P.tó (Goya painted); lower right GALVÁN, D.jó y G.vó 1874 (Galván drew and engraved 1874)

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving

date: 1874

Printing date:

1874

Printed by:

Calcografía Nacional, Madrid

Published in:

El Grabador al Aguafuerte, Madrid, Sociedad de Artistas, [1876-1878], vol. 1, 6th series, Print No. 22

Museo del

Prado

Collection:

Frescos de Goya en la Iglesia de San Antonio de la Florida. [No. G001973](#)

Literature:

Biblioteca Nacional de España, Repertorio de grabados



españoles en la Biblioteca Nacional, 1, Ministerio de Cultura, Secretaría General Técnica, Madrid, 1981, pp. 385, n.816-3.

Museo Nacional del Prado, Museo del Prado. Catálogo de estampas, Museo del Prado, Madrid, 1992, pp. 303, n. 1562.

Note: This print copies a fresco by Goya painted at the beginning of the intrados of the choir arch of the church of San Antonio de la Florida in Madrid. This is print number 22 of the first volume of the collection *The Etching Engraver*, which was put on sale in the sixth issue of 1874. This installment comprised print numbers 21 to 24. In the Cabinet of Drawings and Prints from the Prado Museum, the first volume of this series (from G01952 to G01999) is preserved in its entirety.



No.: GRABADOR 4**Title:** Frescos de San Antonio de la Florida, en el arranque del intradós del arco del coro**Plate size:** 278 x 219 mm**Paper size:** 470 x 321 mm**Technique:** Etching and Aquatint on laid paper**Illustrated proof:** Artist proof No. 2**Inscriptions:** Upper right: 26;
lower left: Goya, P.tó (Goya painted);
lower right Galván,
D.jó y G.vó (Galván drew and
engraved)

Verso: El Grabador -- Al

Aguafuerte [handwritten in ink
"2"]. Dry stamp on upper part**Engraver:** José María Galván,
based on Fresco oil paintings by
Francisco de Goya y Lucientes**Engraving date:** 1874**Printing date:** 1874**Printed by:** Calcografía
Nacional, Madrid**Published in:** *El Grabador al
Aguafuerte*, Madrid, Sociedad de
Artistas, [1876-1878], vol. 1, 7th
series, Print No. 26**Museo del Prado Collection:**Frescos de Goya en la Iglesia de
San Antonio de la Florida. [No.
G001977](#)**Literature:**Biblioteca Nacional de España,
Repertorio de grabados
españoles en la Biblioteca
Nacional, 1, Ministerio de
Cultura, Secretaría General
Técnica, Madrid, 1981, pp. 385,
n.816-3.Museo Nacional del Prado,
Museo del Prado. Catálogo de
estampas, Museo del Prado,
Madrid, 1992, pp. 303, n.1566.**Note:** This print interprets a fresco by Goya painted at the beginning of the intrados of the choir arch of the church of San Antonio de la Florida in Madrid. This is print number 26 of the first volume of the collection *The Etching Engraver*, which was put on sale in the fifth installment of 1874. This issue comprised print numbers 25 to 28. In the Cabinet of Drawings and Prints from the Prado Museum, the first volume of this series (from G01952 to G01999) is preserved in its entirety.



No.: GRABADOR 5

Title: Frescos de San Antonio de la Florida, en el lado de la ventana lateral izquierda

Plate size: 217 x 143 mm

Paper size: 470 x 321 mm

Technique: Etching and Aquatint on laid paper

Illustrated proof: Artist proof No. 2

Inscriptions: Upper right: 32; Verso: EL GRABADOR -- AL AGUAFUERTE [handwritten in ink "2"]. Dry stamp on upper part

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1874

Printing date: 1874

Printed by: Calcografía Nacional, Madrid

Published in: *El Grabador al Aguafuerte*, Madrid, Sociedad de Artistas, [1876-1878], vol. 1, 8th Series, Print No. 32

Museo del Prado Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida.

[No. G001983](#)

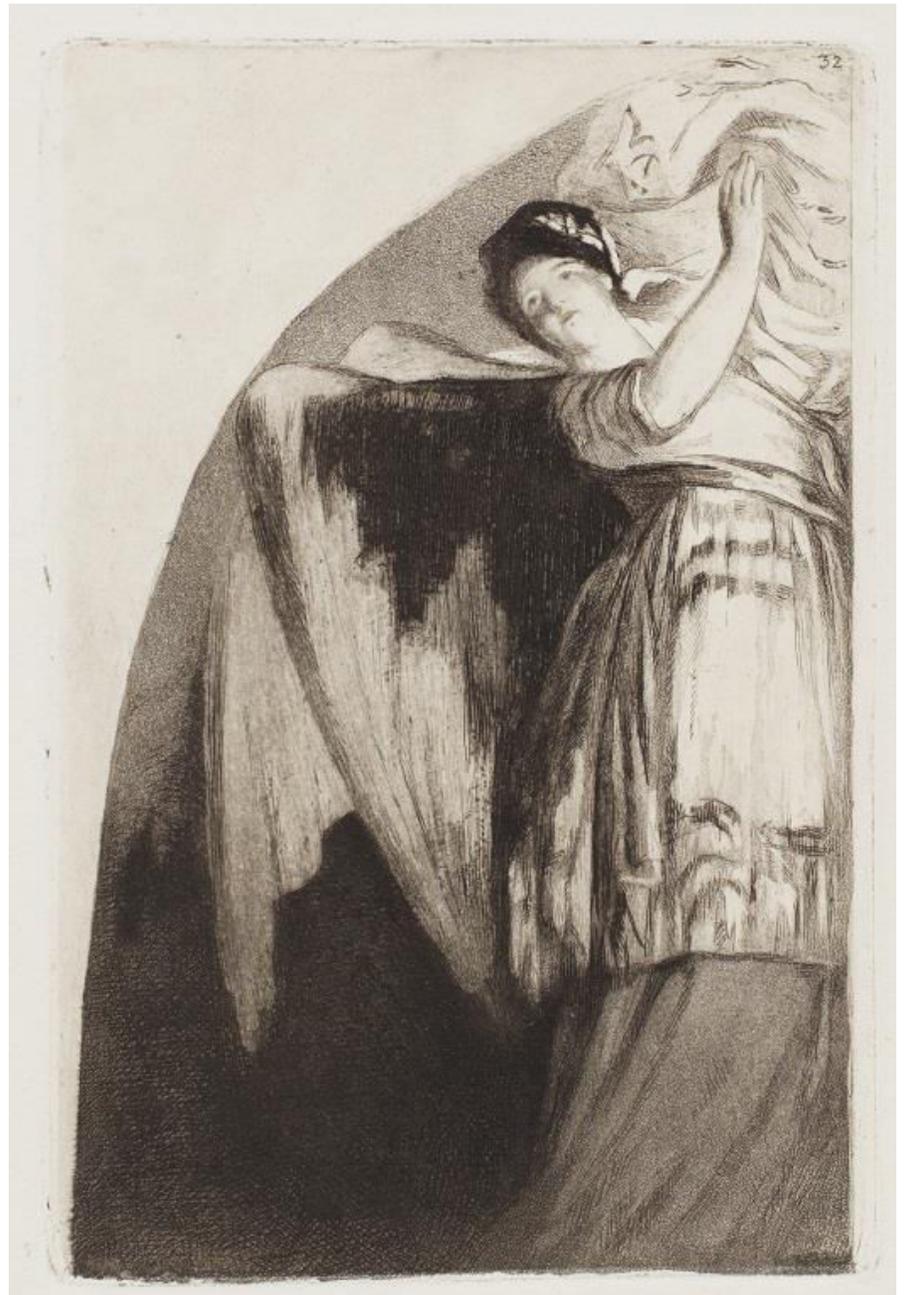
Literature:

Biblioteca Nacional de España, Repertorio de grabados españoles en la Biblioteca Nacional, 1, Ministerio de

Cultura, Secretaría General Técnica, Madrid, 1981, pp. 385, n.816-3.

Museo Nacional del Prado, Museo del Prado. Catálogo de estampas, Museo del Prado, Madrid, 1992, pp. 304, n.1572.

Note: This print copies a fresco by Goya painted next to the left side window of the church of San Antonio de la Florida in Madrid. This is print number 32 of the first volume of the collection *The Etching Engraver*, which was put on sale in the eighth installment of 1874. This delivery included prints number 29 to 32. In the Cabinet of Drawings and Prints from the Prado Museum, the first volume of this series (from G01952 to G01999) is preserved in its entirety





No.: GRABADOR 6

Title: Frescos de San Antonio de la Florida, en el lado de la ventana lateral derecha

Plate size: 215 x 145 mm

Paper size: 470 x 321 mm

Technique: Etching and Aquatint on laid paper

Illustrated proof: Artist proof No. 2

Inscriptions: Upper right: 38;

Verso: EL GRABADOR -
- AL AGUAFUERTE
[handwritten in ink "2"].

Dry stamp on upper part

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1874

Printing date: 1874

Printed by: Calcografía Nacional, Madrid

Published in: *El Grabador al Aguafuerte*, Madrid, Sociedad de Artistas, [1876-1878], vol. 1, 10th Series, Print No. 38

Museo del Prado

Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. [No. G001989](#)

Literature:

Biblioteca Nacional de España, Repertorio de grabados españoles en la Biblioteca Nacional, 1, Ministerio de Cultura, Secretaría General Técnica, Madrid, 1981, pp. pp. 385, n.816-3.

Museo Nacional del Prado, Museo del Prado. Catálogo de estampas, Museo del Prado, Madrid, 1992, pp. 304, n.1578.

Note: This print copies a fresco by Goya painted next to the right side window of the church of San Antonio de la Florida in Madrid. This is print number 38 of the first volume of the collection *The Etching Engraver*, which was put on sale in the tenth installment of 1874. This delivery included prints number 37 to 40. In the Cabinet of



Miguel Orozco

Goya's frescoes in San Antonio de la Florida
& Galván's etchings after them

Drawings and Engravings from the Prado Museum, the first volume of this series (from G01952 to G01999) is preserved in its entirety.



No.: GRABADOR 7

Title: Frescos de San Antonio de la Florida, en el arranque del intradós de la Capilla Mayor

Plate size:
280 x 219 mm

Paper size:
470 x 321 mm

Technique:

Etching and
Aquatint on
laid paper

**Illustrated
proof:** Artist
proof No. 2

Inscriptions:

Upper right:
42; lower left:
GOYA, P.tó
(Goya painted);
lower right
GALVÁN,
G.vó (Galván
engraved)
Verso: EL
GRABADOR -
- AL



AGUAFUERTE [handwritten in ink "2"]. Dry stamp on upper part

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1874

Printing date: 1874

Printed by: Calcografía Nacional, Madrid

Published in: *El Grabador al Aguafuerte*, Madrid, Sociedad de Artistas, [1876-1878], vol. 1, 11th Series, Print No. 42

Museo del Prado Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. [No. G001993](#)

Literature:

Biblioteca Nacional de España, Repertorio de grabados españoles en la Biblioteca Nacional, 1, Ministerio de Cultura, Secretaría General Técnica, Madrid, 1981, pp. 385, n.816-3.

Museo Nacional del Prado, Museo del Prado. Catálogo de estampas,

Museo del Prado, Madrid, 1992, pp. 306, n.1582.

Note: This print copies a fresco by Goya painted at the beginning of the intrados on the side of the main chapel of the church of San Antonio de la Florida in Madrid. This is print number 42 of the first volume of the collection *The Etching Engraver*, which was put on sale in the eleventh installment of 1874. This installment included print number 41 to 44. In the Cabinet of Drawings and Prints from the Prado Museum, the first volume of this series is preserved in its entirety (from G01952 to G01999)



No.: GRABADOR 8

Title: Frescos de San Antonio de la Florida, en las pechinas de la bóveda inmediatas al coro

Plate size: 190 x 219 mm

Paper size: 470 x 321 mm

Technique: Etching and Aquatint on laid paper

Illustrated proof: Artist proof No. 2



Inscriptions: Upper right: 32; lower left: GOYA, P.tó (Goya painted); lower right GALVÁN, G.vó (Galván engraved)

Verso: EL GRABADOR -- AL AGUAFUERTE [handwritten in ink "2"]. Dry stamp on upper part

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1874

Printing date: 1875

Printed by: Calcografía Nacional, Madrid

Published in: *El Grabador al Aguafuerte*, Madrid, Sociedad de Artistas, [1876-1878], vol. 2, 8th Series, Print No. 32

Museo del Prado Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. [No. G002031](#)

Literature:

Biblioteca Nacional de España, Repertorio de grabados españoles en la Biblioteca Nacional, 1, Ministerio de Cultura, Secretaría General Técnica, Madrid, 1981, pp. 386, n.816-3. VEGA, Jesusa, El aguafuerte en



el siglo XIX, Calcografía Nacional, Madrid, 1985, pp. 58, n.97.

Museo Nacional del Prado, Museo del Prado. Catálogo de estampas, Museo del Prado, Madrid, 1992, pp. 310, n.1620.

Note: This print copies a fresco by Goya painted on the pendentives of the vault next to the choir of the church of San Antonio de la Florida in Madrid. This is print number 32 of the second volume of the collection *The Etching Engraver*, which was put on sale in the eighth installment of 1875. This delivery included prints number 29 to 32. In the Cabinet of Drawings and Prints from the Prado Museum, the second volume of this series (from G02000 to G02047) is preserved in its entirety.



No.: GRABADOR 9

Title: Frescos de San Antonio de la Florida, en el arranque del intradós de la Capilla Mayor

Plate size: 220 x
160 mm

Paper size: 470 x
321 mm

Technique: Etching
and Aquatint on
laid paper

Illustrated proof:

Artist proof No. 2

Inscriptions: Upper
right: 3;

Verso: EL
GRABADOR -- AL
AGUAFUERTE
[handwritten in ink
"2"]. Dry stamp on
upper part

Engraver: José
María Galván,
based on Fresco oil
paintings by
Francisco de Goya
y Lucientes

Engraving date:
1874

Printing date:
1876

Printed by:
Calcografía
Nacional, Madrid

Published in: *El
Grabador al
Aguafuerte*, Madrid,
Sociedad de
Artistas, [1876-
1878], vol. 3, 1st
Series, Print No. 3

Museo del Prado Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. [No. G000155](#)

Literature:

Biblioteca Nacional de España, Repertorio de grabados españoles en la Biblioteca Nacional, 1, Ministerio de Cultura, Secretaría General Técnica, Madrid, 1981, pp. 385, 386, n.816-3.

Museo Nacional del Prado, Museo del Prado. Catálogo de estampas, Museo del Prado, Madrid, 1992, pp. 312, n.1639.



Note: This print copies a fresco by Goya painted at the beginning of the intrados of the Main Chapel of the church of San Antonio de la Florida in Madrid. This is print number 3 of the third volume of the collection *The Etching Engraver*, which was put on sale in the first issue of 1876. This issue included prints number 1 to 5. In the Cabinet of Drawings from the Prado Museum, the third volume of this series (from G153 to G184) is



preserved in its entirety.

No.: GRABADOR 10

Title: Frescos de San Antonio de la Florida, en el intradós del arco de la capilla lateral izquierda

Plate size: 220 x 117 mm

Paper size: 470 x 321 mm

Technique: Etching and Aquatint on laid paper

Illustrated proof: Artist proof No. 2

Inscriptions: Upper right: 7;

Verso: EL GRABADOR -- AL AGUAFUERTE [handwritten in ink "2"].

Dry stamp on upper part

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1874

Printing date: 1876

Printed by: Calcografía Nacional, Madrid

Published in: *El Grabador al Aguafuerte*, Madrid, Sociedad de Artistas, [1876-1878], vol. 3, 2nd Series, Print No. 7

Museo del Prado

Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida.

[No. G000159](#)

Literature:

Biblioteca Nacional de España, Repertorio de grabados españoles en la Biblioteca Nacional, 1, Ministerio de Cultura, Secretaría General Técnica, Madrid, 1981, pp. 386, n.816-3.



Museo Nacional del Prado, Museo del Prado. Catálogo de estampas, Museo del Prado, Madrid, 1992, pp. 313, n.1643.

Note: This print copies a fresco by Goya painted on the intrados of the arch of the left side chapel of the Church of San Antonio de la Florida in Madrid. This is print number 7 of the third volume of the collection *The Etching Engraver*, which was put on sale in the second installment of 1876. This issue comprised prints number 6 to 9.



The book edition of 1888 and 1897

Except for the first etching, and in order to provide a better quality reproduction, we only reproduce the plate mark area.

No.: 1888 - 1

Title: Interior de la iglesia de San Antonio de La Florida / Interior from San Antonio de la Florida Church.

Plate size: 229 x 168 mm (Ink surface), 277 x 220 mm (plate mark)

Paper size: 468 x 331 mm

Technique: Etching

Engraver: José María Galván

Engraving date: 1878

Printing date: 1888 (1st edition), 1897 (second edition)

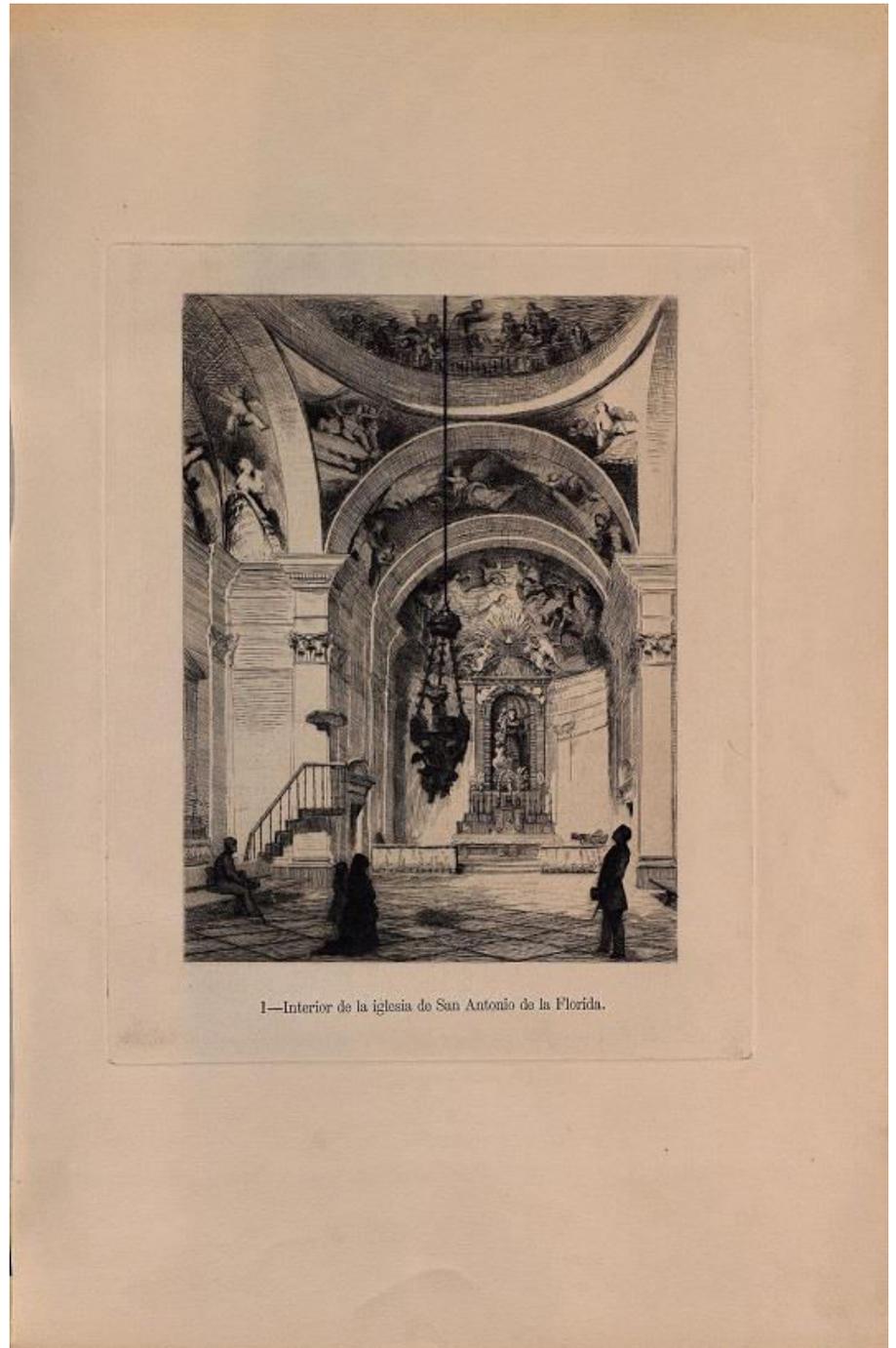
Printed by: Calcografía Nacional, Madrid

Published in: De La Rada y Delgado, Juan de Dios *Frescos de Goya en la Iglesia de San Antonio de la Florida grabados al agua fuerte por Galván*. Imprenta y Fundición de Manuel Tello, Madrid 1888; Imprenta de Hernando y Compañía, Madrid 1897

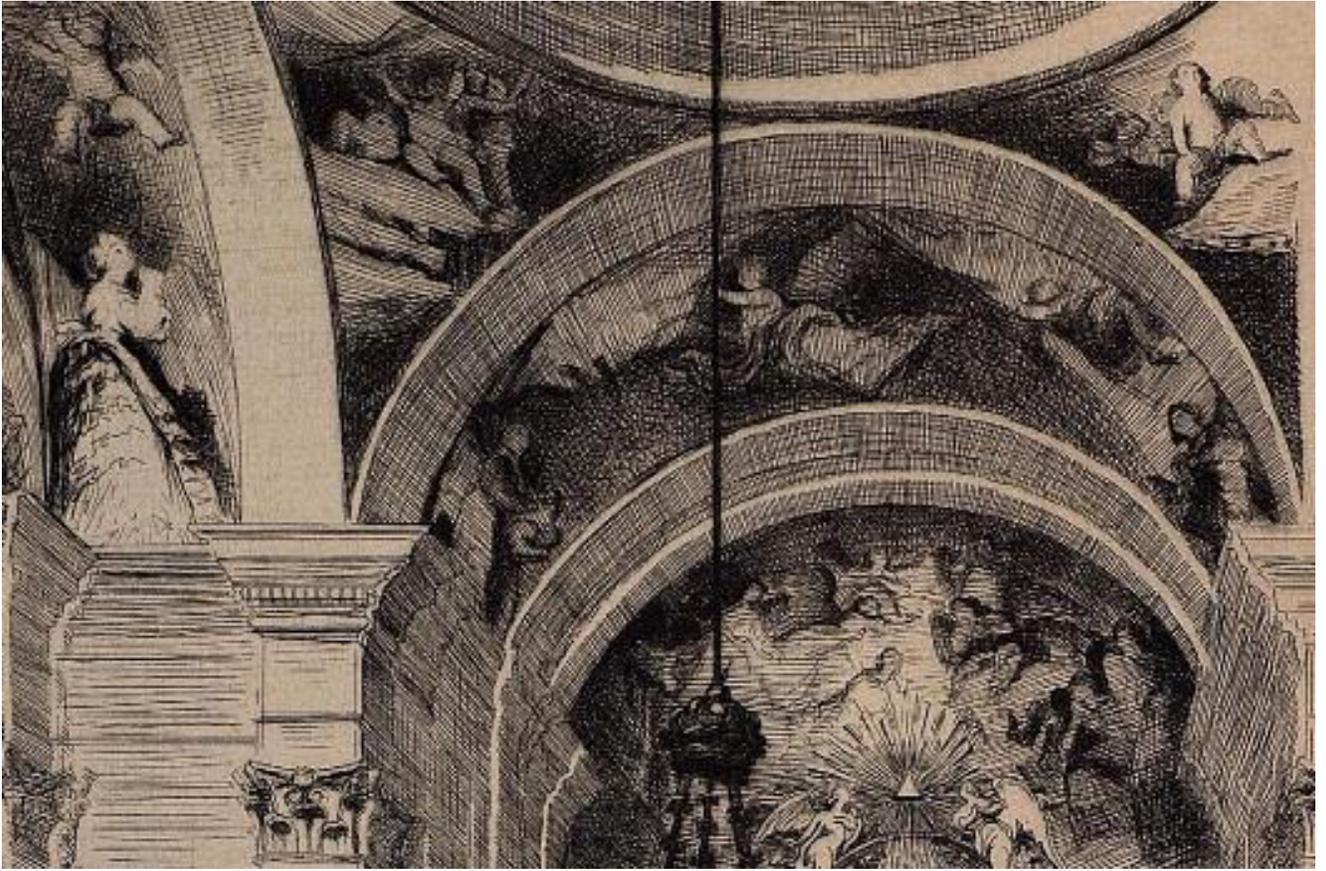
Museo del Prado Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. No. G1122

Literature: J.Vega. Museo del Prado. Catálogo de estampas. Madrid, Museo del Prado 1992 n. 197 p. 53.

Note: Also illustrated is one detail of the print, together with a photo with a similar view inside the chapel.



1—Interior de la iglesia de San Antonio de la Florida.



No.: 1888 - 2

Title: **Pintura de la capilla mayor / Painting from the main Chapel**
(Adoración de la Trinidad - Ábside / Adoration of the Trinity - Apse)

Plate size: 290 x 200 mm (Inked surface), 210 x 299 mm (plate mark horizontal)

Paper size: 331 x 468 mm (horizontal)

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: 1888 (1st edition), 1897 (second edition)

Printed by: Calcografía Nacional, Madrid



2—Pintura de la capilla mayor.

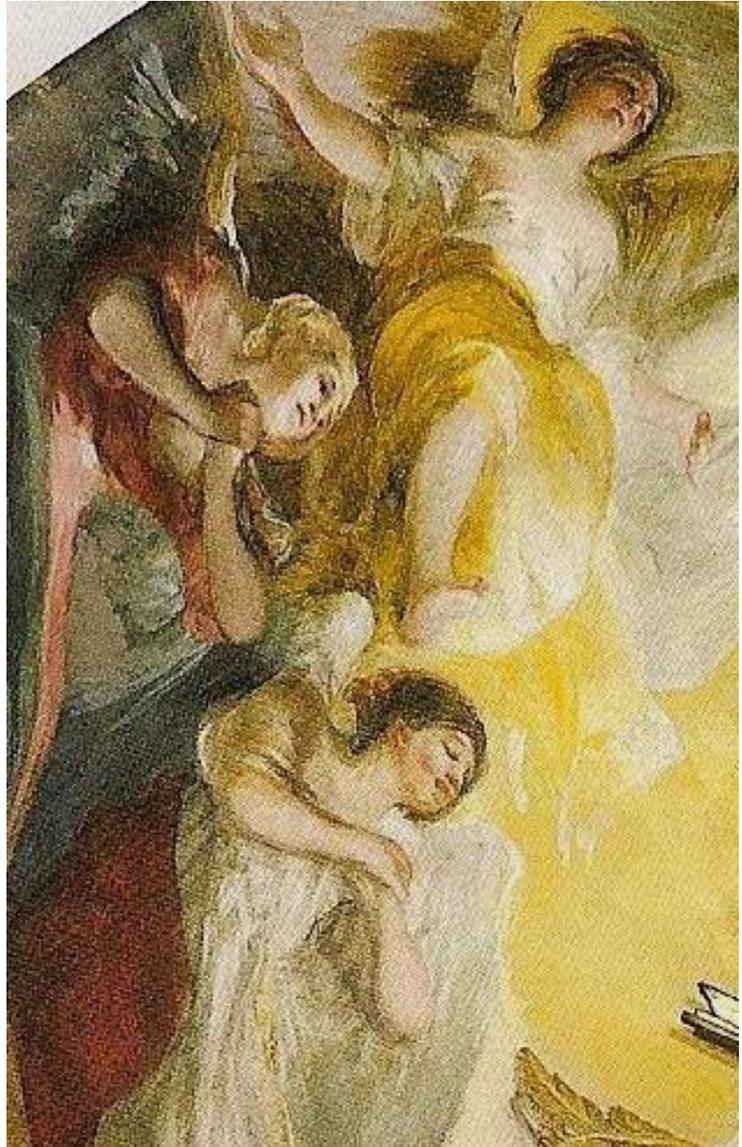
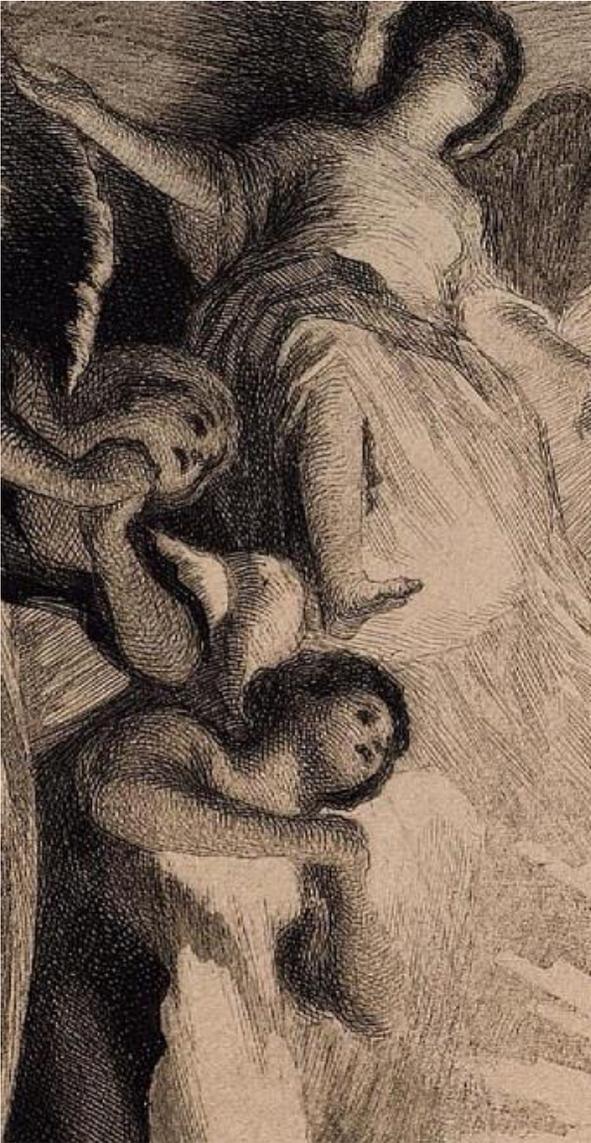
Published in: De La Rada y Delgado, Juan de Dios Frescos de Goya en la Iglesia de San Antonio de la Florida grabados al agua fuerte por Galván. Imprenta y Fundición de Manuel Tello, Madrid 1888; Imprenta de Hernando y Compañía, Madrid 1897

Museo del Prado Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. No. G1123



Literature: J.Vega. Museo del Prado. Catálogo de estampas. Madrid, Museo del Prado 1992
n. 198 p. 53.

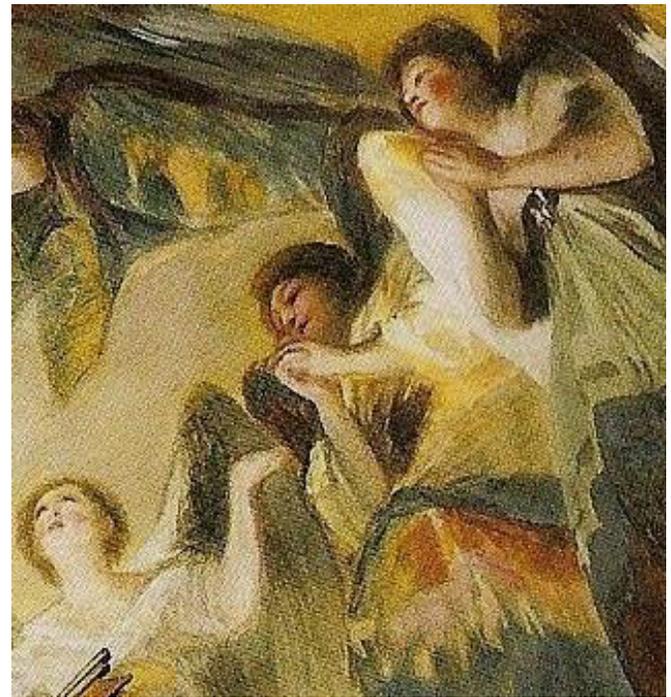
Note: Also illustrated are three details of the print, a photo of the entire painting and photos of
the painting fragments corresponding to each print detail.



Miguel Orozco



Goya's frescoes in San Antonio de la Florida



No.: 1888 - 3

Title: Pinturas en los centros del intradós del arco del coro y del de la Capilla Mayor / Paintings from the chorus and main Chapel (Angels from the intrados in the North East Dome and under the Chorus Vault)

Plate size: 113 x 212 mm (Inked surface of upper image); 110 x 212 mm (Inked surface of lower image); 258 x 243 mm (plate mark including the two etchings)

Paper size: 468 x 331 mm

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: 1888 (1st edition), 1897 (second edition)

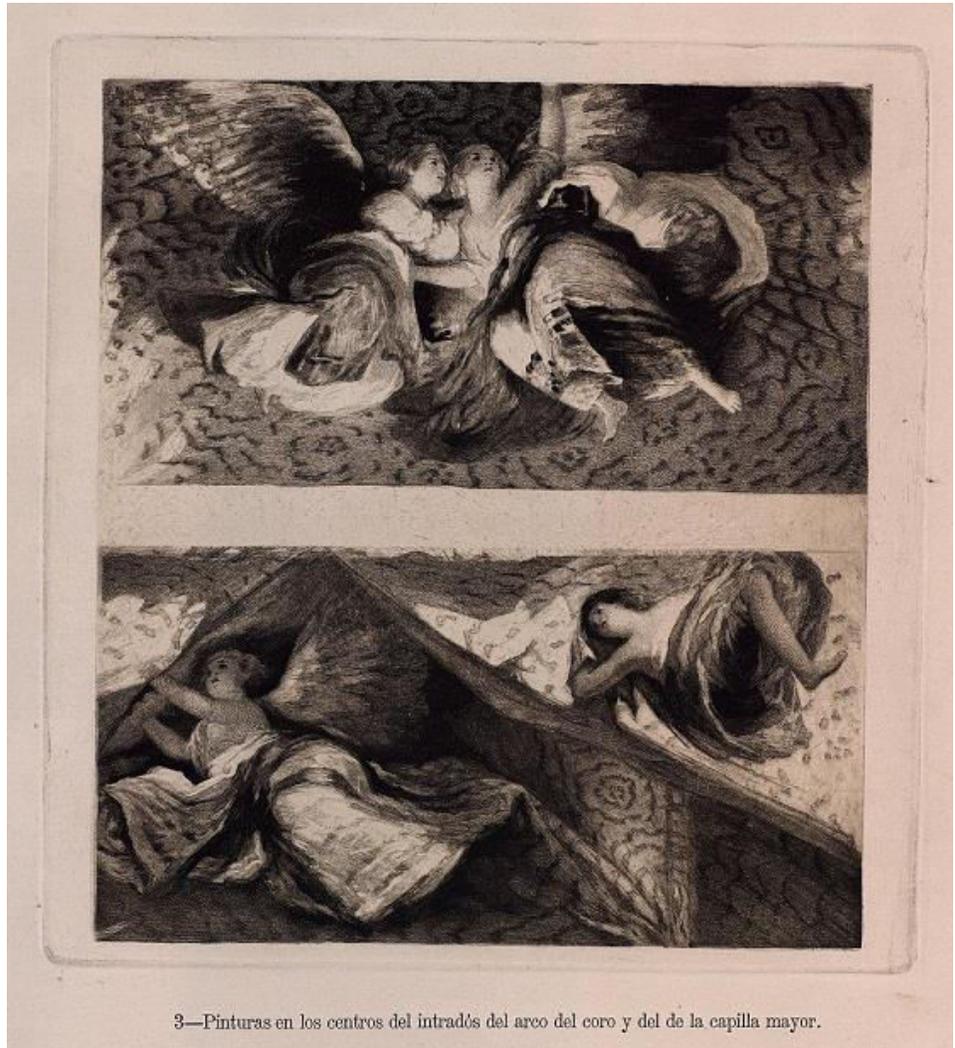
Printed by: Calcografía Nacional, Madrid

Published in: De La Rada y Delgado, Juan de Dios Frescos de Goya en la Iglesia de San Antonio de la Florida grabados al agua fuerte por Galván. Imprenta y Fundición de Manuel Tello, Madrid 1888; Imprenta de Hernando y Compañía, Madrid 1897

Museo del Prado Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. No. G1124

Literature: J.Vega. Museo del Prado. Catálogo de estampas. Madrid, Museo del Prado 1992 n. 199 p. 53.

Note: Also illustrated separately are the two centers of the central vault intrados in both print and fresco versions.





Angels from the intrados in the North East Dome





Angels from the intrados under the Chorus Vault



No.: 1888 - 4

Title: **Pinturas en los arranques del intradós del arco de la capilla mayor / Painting from the main Chapel (Angels from the lower sides of the North East Dome)**

Plate size: 112 x 166 mm (Inked surface of upper or right image); 112 x 167 mm (Inked surface of lower or left image); 210 x 310 mm (plate mark in horizontal)

Paper size: 468 x 331 mm

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: 1888 (1st edition), 1897 (second edition)

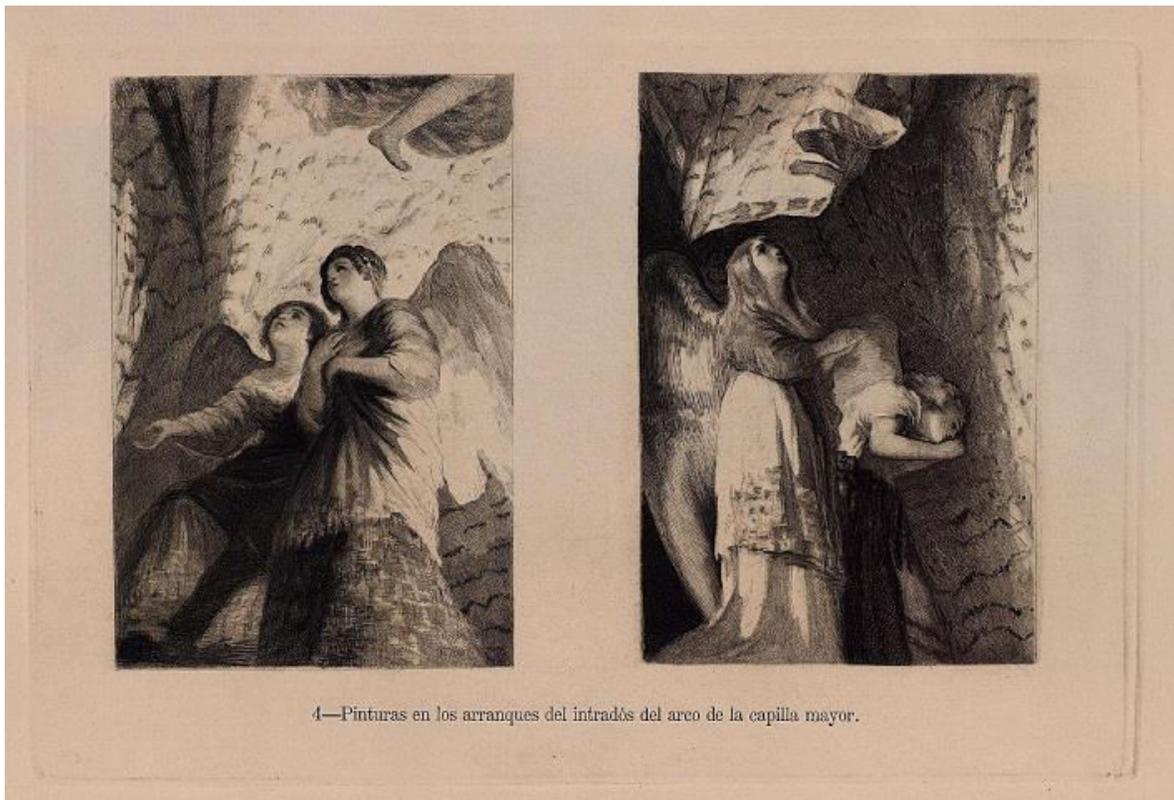
Printed by: Calcografía Nacional, Madrid

Published in: De La Rada y Delgado, Juan de Dios Frescos de Goya en la Iglesia de San Antonio de la Florida grabados al agua fuerte por Galván. Imprenta y Fundición de Manuel Tello, Madrid 1888; Imprenta de Hernando y Compañía, Madrid 1897

Museo del Prado Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. No. G1125

Literature: J.Vega. Museo del Prado. Catálogo de estampas. Madrid, Museo del Prado 1992 n. 200 p. 53.

Note: Also illustrated are three details of the print, together with a photo of the fresco with a similar view.



Pinturas: arranques del intradós del arco. Capilla mayor de la iglesia de San Antonio de La Florida, aguafuerte y aguatinta sobre papel, 219 x 312 mm, firmado, 1888 [G1125]



Right hand side Angels



Left hand side Angels



No.: 1888 - 5

Title: **Pinturas en los arranques del intradós del arco del coro / Painting from the main Chapel (Angels from the lower sides of the intrados under the chorus arch)**

Plate size: 112 x 165 mm (Inked surface of upper or right image); 110 x 165 mm (Inked surface of lower or left image); 207 x 312 mm (plate mark in horizontal)

Paper size: 468 x 331 mm

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: 1888 (1st edition), 1897 (second edition)

Printed by: Calcografía Nacional, Madrid

Published in: De La Rada y Delgado, Juan de Dios Frescos de Goya en la Iglesia de San Antonio de la Florida grabados al agua fuerte por Galván. Imprenta y Fundición de Manuel Tello, Madrid 1888; Imprenta de Hernando y Compañía, Madrid 1897

Museo del Prado Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. No. G1126

Literature: J.Vega. Museo del Prado. Catálogo de estampas. Madrid, Museo del Prado 1992 n. 201 p. 53.

Note: Also illustrated are three details of the print, together with a photo of the fresco with a



5—Pinturas en los arranques del intradós del arco del coro.

similar view.



Left hand side Angels





Right hand side Angels



No.: 1888 - 6

Title: **Pinturas del intradós del arco de la capilla lateral izquierda / Painting from interior arch of the left side chapel (Paintings from the intrados under the left side Chapel)**

Plate size: 70 x 101 mm (Inked surface of upper image); 185 x 82 mm (Inked surface of lower left image); 184 x 83 mm (Inked surface of lower right image); 277 x 220 mm (plate mark)

Paper size: 468 x 331 mm

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: 1888 (1st edition), 1897 (second edition)

Printed by: Calcografía Nacional, Madrid

Published in: De La Rada y Delgado, Juan de Dios Frescos de Goya en la Iglesia de San Antonio de la Florida grabados al agua fuerte por Galván. Imprenta y Fundición de Manuel Tello, Madrid 1888; Imprenta de Hernando y Compañía, Madrid 1897

Museo del Prado Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. No. G1127

Literature: J.Vega. Museo del Prado. Catálogo de estampas. Madrid, Museo del Prado 1992 n. 203 p. 53

Note: Also illustrated are three details of the print, together with a photo of the fresco with a similar view.





**Upper
side
Angels**





Left hand side Angels



Miguel Orozco



Angels

Goya's frescoes in San Antonio de la Florida
& Galván's etchings after them



Right
hand side

No.: 1888 - 7

Title: **Pinturas del intradós del arco de la capilla lateral derecha / Painting from interior arch of the right side chapel (South East vault intrados)**

Plate size: 70 x 101 mm (Inked surface of upper image); 186 x 81 mm (Inked surface of lower left image); 187 x 82 mm (Inked surface of lower right image); 278 x 217 mm (plate mark)

Paper size: 468 x 331 mm

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: 1888 (1st edition), 1897 (second edition)

Printed by: Calcografía Nacional, Madrid

Published in: De La Rada y Delgado, Juan de Dios Frescos de Goya en la Iglesia de San Antonio de la Florida grabados al agua fuerte por Galván. Imprenta y Fundición de Manuel Tello, Madrid 1888; Imprenta de Hernando y Compañía, Madrid 1897

Museo del Prado

Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. No. G1128

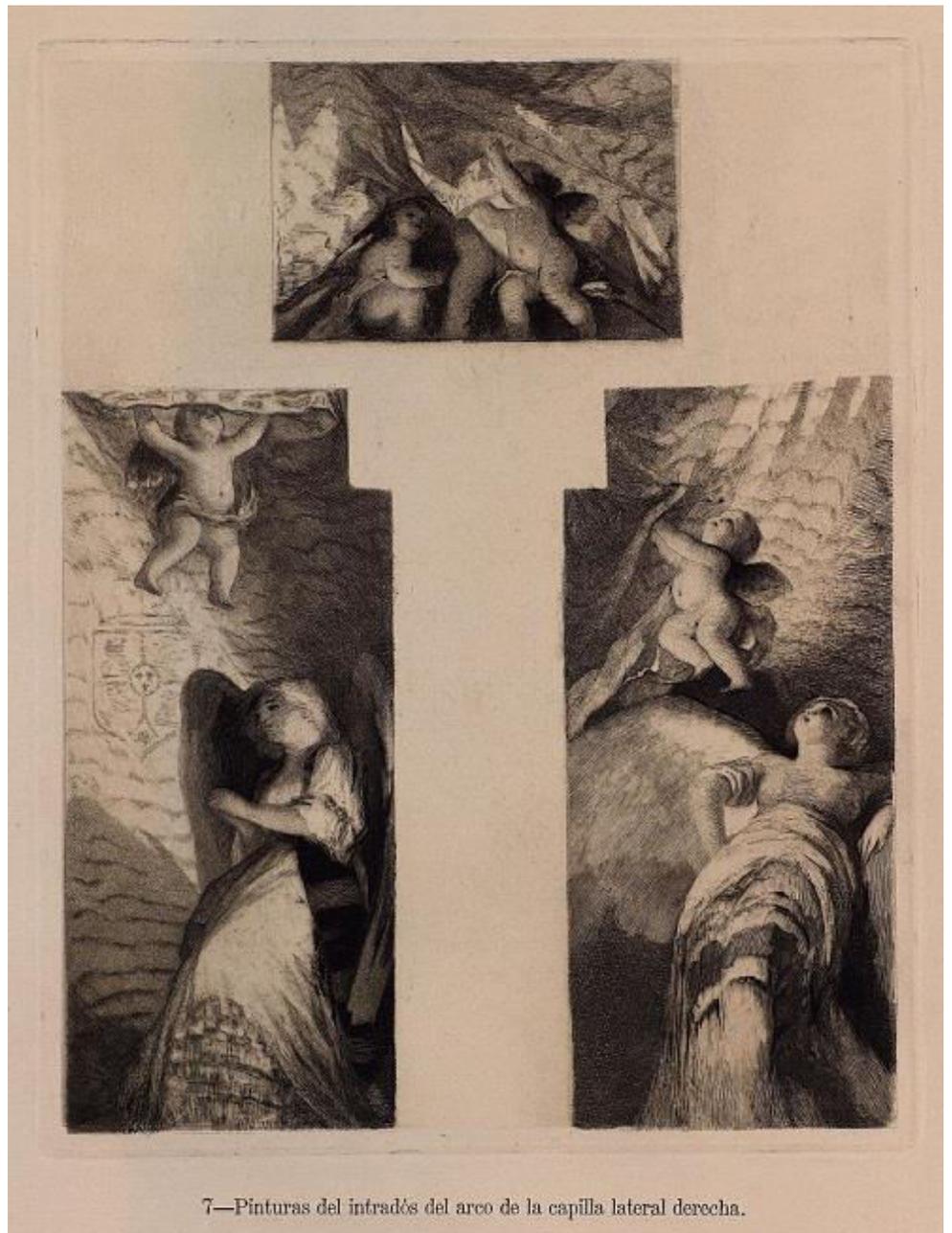
Literature: J.Vega.

Museo del Prado.

Catálogo de estampas.

Madrid, Museo del Prado 1992 n. 202 p. 53.

Note: Also illustrated are three details of the print, together with a photo of the fresco with a similar view.





Central upper part



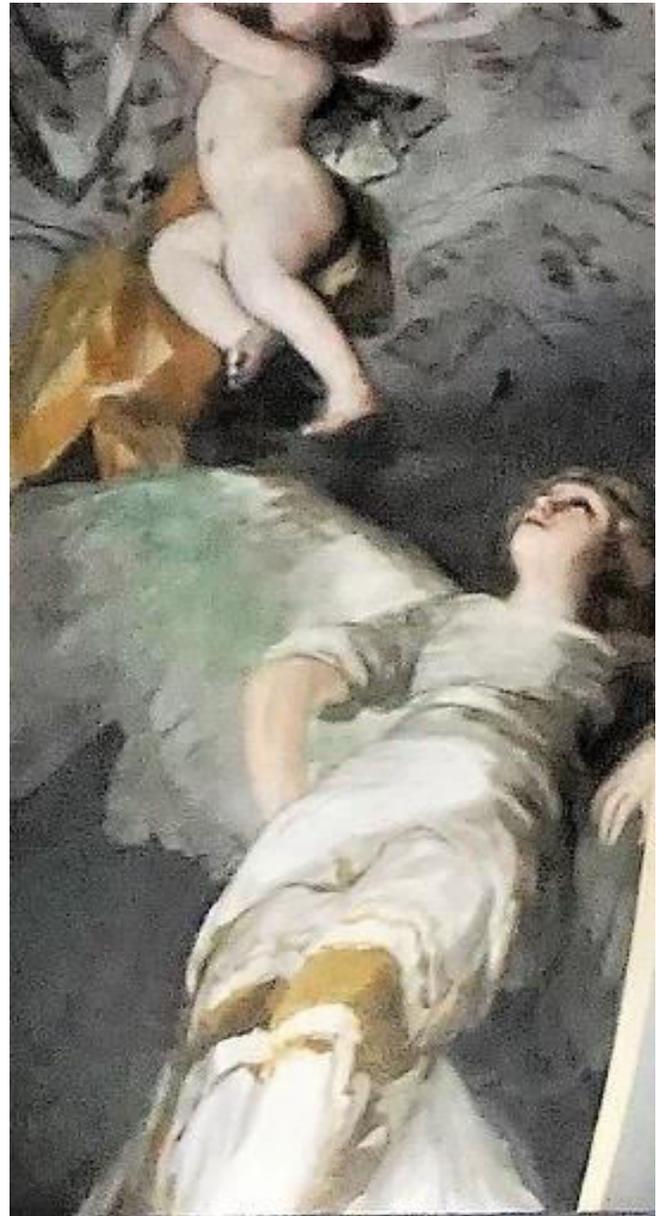
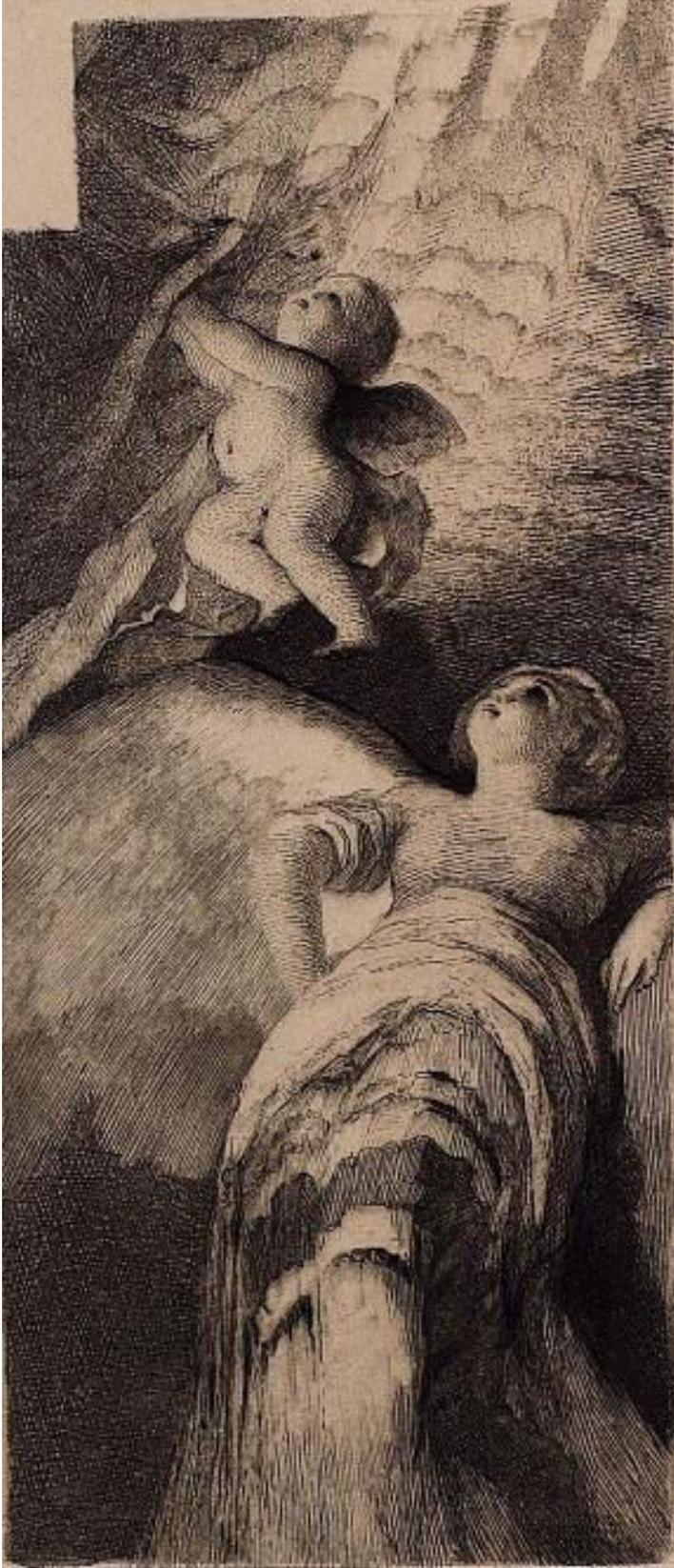
Miguel Orozco



Lower left hand side

Goya's frescoes in San Antonio de la Florida
& Galván's etchings after them





Lower right hand side

No.: 1888 - 8

Title: **Pechinas de la bóveda inmediata a la capilla mayor / At the main chapel close to the dome**

Plate size: 124 x 192 mm (Inked surface of upper image); 110 x 191 mm (Inked surface of lower image); 267 x 200 mm (plate mark)

Paper size: 468 x 331 mm

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: 1888 (1st edition), 1897 (second edition)

Printed by: Calcografía Nacional, Madrid

Published in: De La Rada y Delgado, Juan de Dios Frescos de Goya en la Iglesia de San Antonio de la Florida grabados al agua fuerte por Galván.

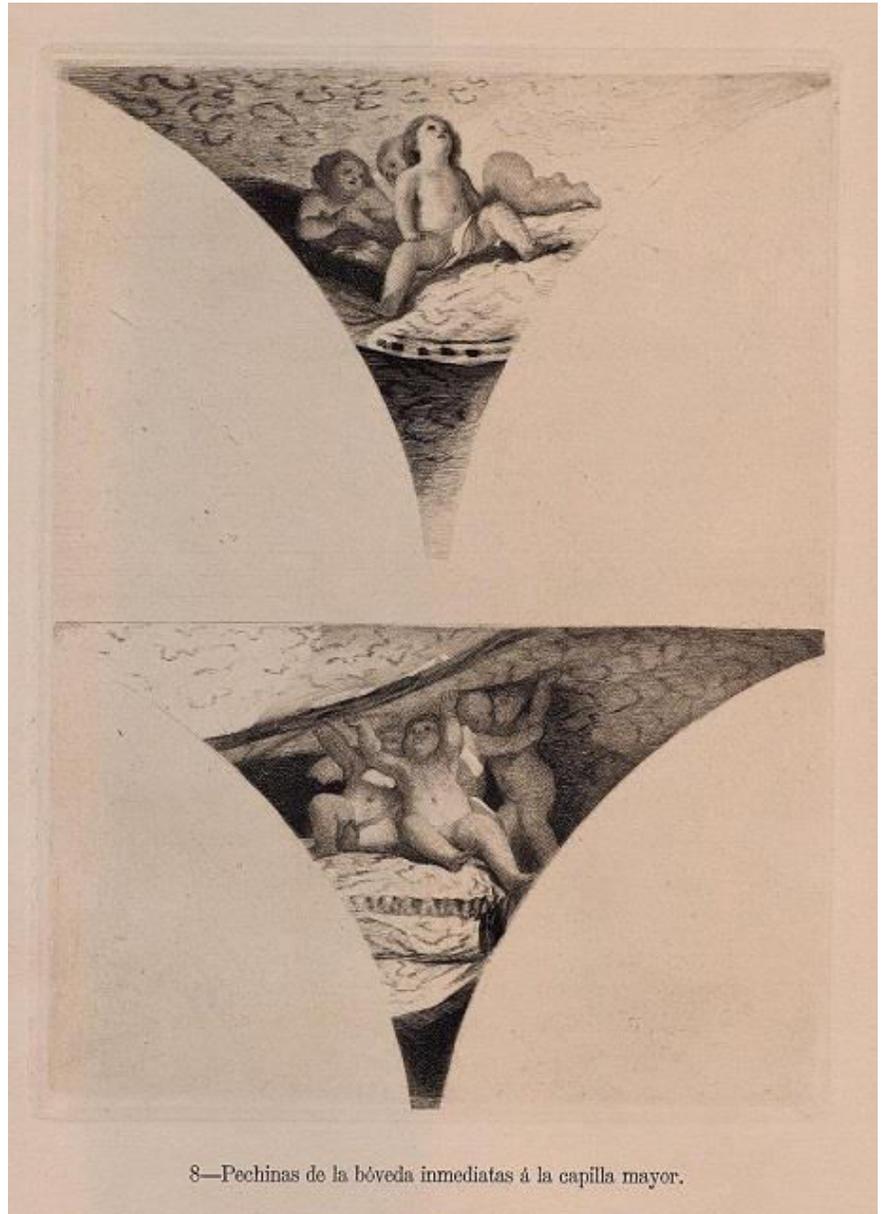
Imprenta y Fundición de Manuel Tello, Madrid 1888; Imprenta de Hernando y Compañía, Madrid 1897

Museo del Prado

Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. No. G1129

Literature: J.Vega. Museo del Prado. Catálogo de estampas. Madrid, Museo del Prado 1992 n. 204 p. 53.-54.

Note: Also illustrated are three details of the print, together with a photo of the fresco with a similar view.



8—Pechinas de la bóveda inmediatas á la capilla mayor.

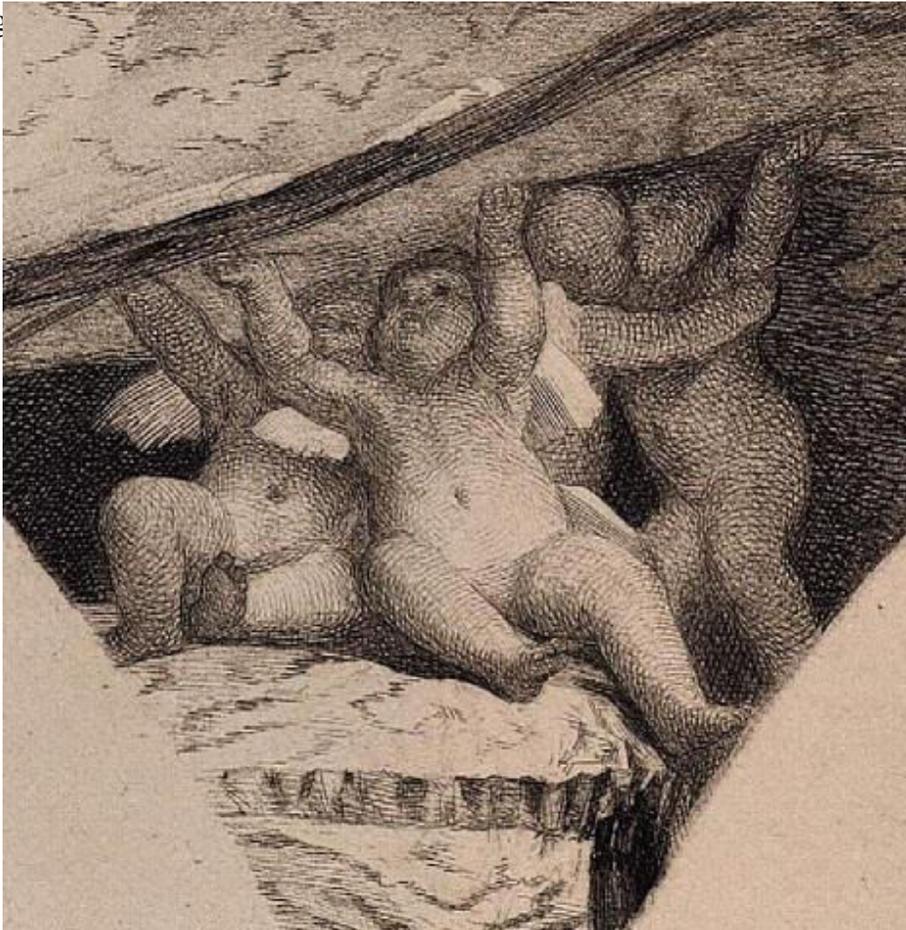


Pendentive close to the dome next to the main chapel (right side-North)



Mig

o de la Florida
ngs after them



Pendentive close to the dome next to the main chapel (left side-West)



No.: 1888 - 9

Title: **Pechinas de la bóveda inmediata al coro / At the dome close to the chorus**

Plate size: 119 x 197 mm (Inked surface of upper image); 122 x 190 mm (Inked surface of lower image); 292 x 210 mm (plate mark)

Paper size: 468 x 331 mm

Technique: Etching and Aquatint

Engraver: José María Galván,
based on Fresco oil paintings by
Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: 1888 (1st
edition), 1897 (second edition)

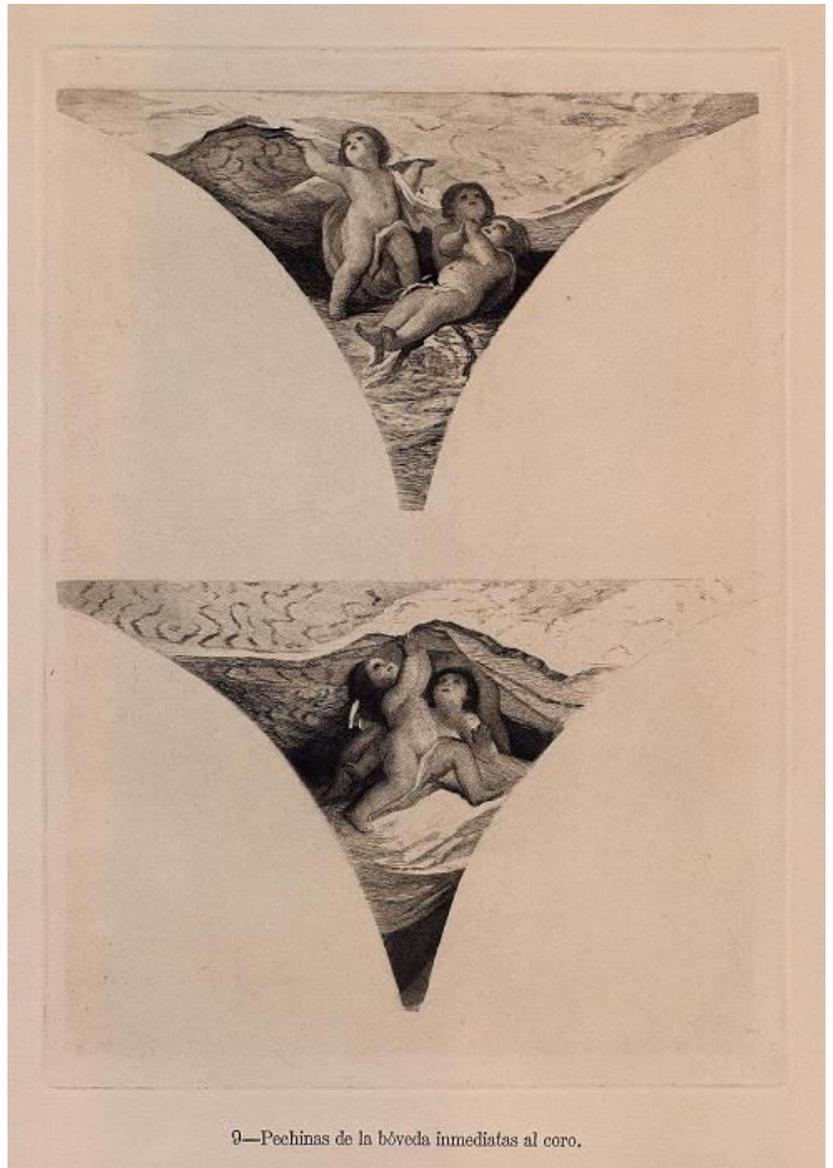
Printed by: Calcografía Nacional,
Madrid

Published in: De La Rada y
Delgado, Juan de Dios *Frescos de
Goya en la Iglesia de San Antonio
de la Florida grabados al agua
fuerte por Galván. Imprenta y
Fundición de Manuel Tello,
Madrid 1888; Imprenta de
Hernando y Compañía, Madrid
1897*

Museo del Prado Collection:
*Frescos de Goya en la Iglesia de
San Antonio de la Florida. No.
G1130*

Literature: J.Vega. *Museo del
Prado. Catálogo de estampas.*
Madrid, Museo del Prado 1992 n.
205 p. 54.

Note: Also illustrated are three
details of the print, together with a
photo of the fresco with a similar
view.





Pendentive close to the dome next to the chorus (left side-South)





**Pendentive close to the dome next to the
chorus (right side-East)**



No.: 1888 - 10

Title: **Pinturas a los lados de la ventana lateral izquierda / Paintings from the side of the left lateral window**

Plate size: 141 x 111 mm (Inked surface of left image); 139 x 112 mm (Inked surface of right image); 312 x 207 mm (plate mark)

Paper size: 468 x 331 mm

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: 1888 (1st edition), 1897 (second edition)

Printed by: Calcografía Nacional, Madrid

Published in: De La Rada y Delgado, Juan de Dios Frescos de Goya en la Iglesia de San Antonio de la Florida grabados al agua fuerte por Galván. Imprenta y Fundición de Manuel Tello, Madrid 1888; Imprenta de Hernando y Compañía, Madrid 1897

Museo del Prado Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. No. G1131

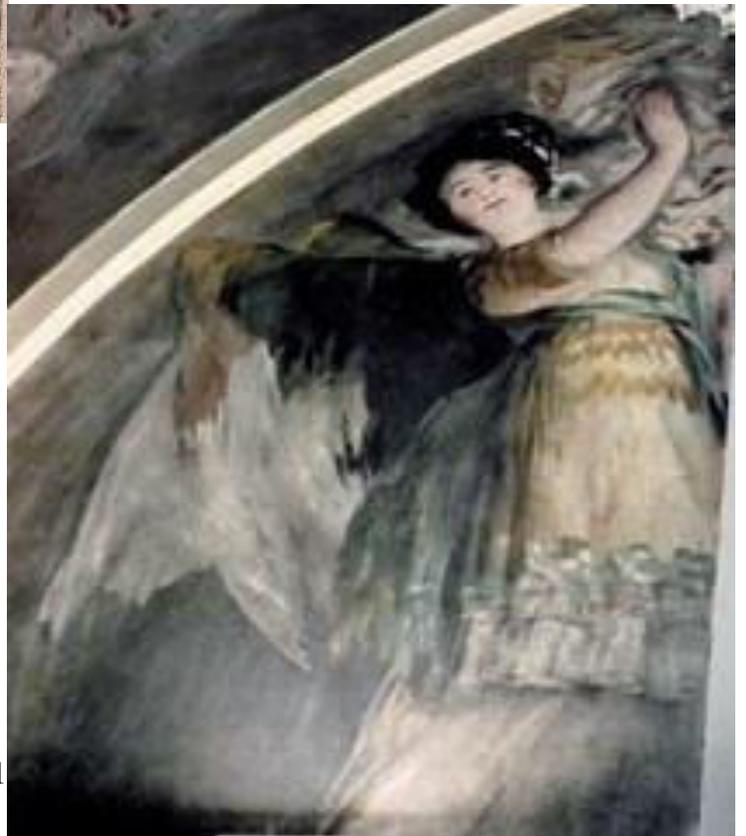
Literature: J.Vega. Museo del Prado. Catálogo de estampas. Madrid, Museo del Prado 1992 n. 206 p. 54.



Note: Also illustrated are three details of the print, together with a photo of the fresco with a similar view.

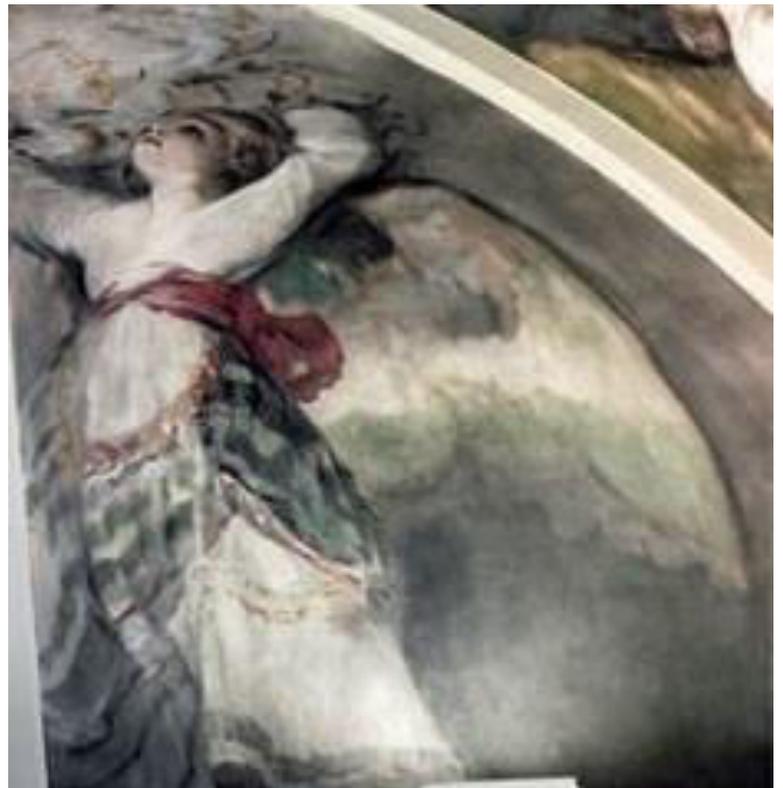


Painting at the left side of the left lateral window (North West side)





**Painting at the right side of the left
lateral window (North West side)**

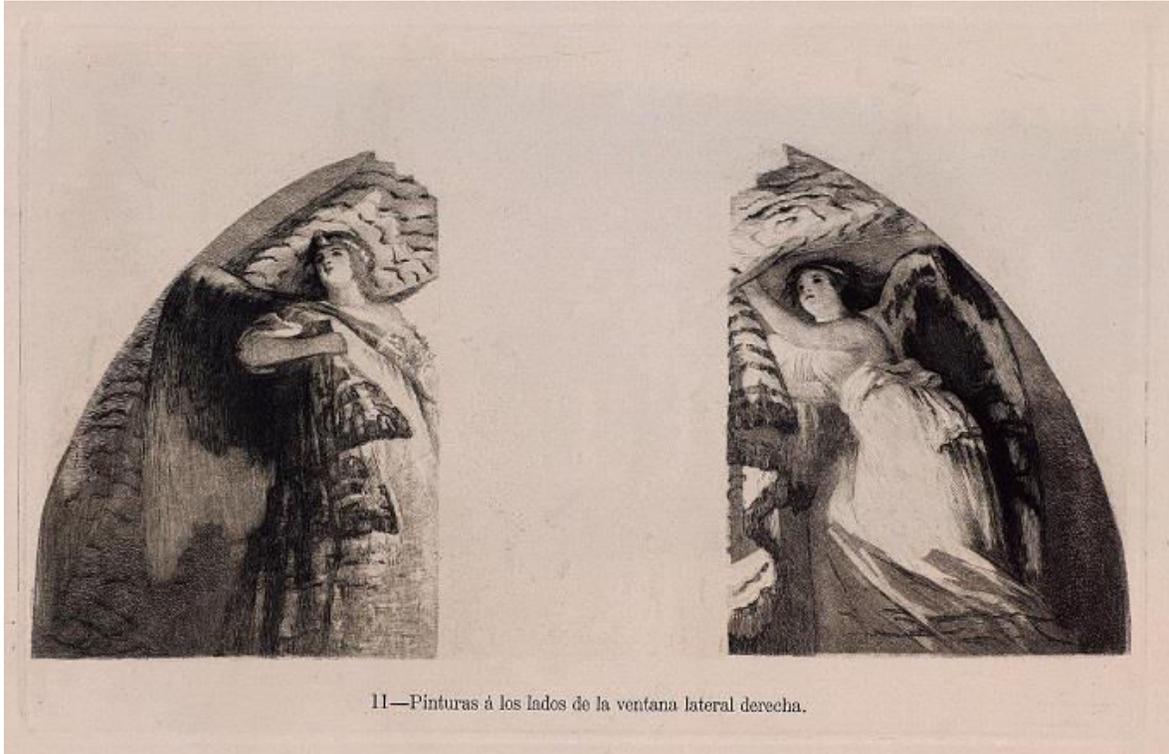


No.: 1888 - 11

Title: **Pinturas a los lados de la ventana lateral derecha / Paintings from the side of the right lateral window**

Plate size: 140 x 110 mm (Inked surface, left image); 138 x 110 mm (Inked surface, right image); 308 x 194 mm (plate mark)

Paper size: 468 x 331 mm



11—Pinturas á los lados de la ventana lateral derecha.

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: 1888 (1st edition), 1897 (second edition)

Printed by: Calcografía Nacional, Madrid

Published in: De La Rada y Delgado, Juan de Dios Frescos de Goya en la Iglesia de San Antonio de la Florida grabados al agua fuerte por Galván. Imprenta y Fundición de Manuel Tello, Madrid 1888; Imprenta de Hernando y Compañía, Madrid 1897

Museo del Prado Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. No. G1132

Literature: J.Vega. Museo del Prado. Catálogo de estampas. Madrid, Museo del Prado 1992 n. 207 p. 54.

Note: Also illustrated are three details of the print, together with a photo of the fresco with a similar view.



**Painting at the left side of the right lateral
window (South East)**

Miguel Orozco

Goya's frescoes in San Antonio de la Florida
& Galván's etchings after them

**Painting at the right side of the right
lateral window (South East)**



No.: 1888 - 12

Title: Grupo segundo de la cúpula al lado izquierdo de la parte central / Second group of the left lateral central part of the dome

Plate size: 245 x 192 mm (Inked surface), 277 x 205 mm (plate mark)

Paper size: 468 x 331 mm

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: 1888 (1st edition), 1897 (second edition)

Printed by:

Calcografía

Nacional, Madrid

Published in: De

La Rada y Delgado,

Juan de Dios

Frescos de Goya en

la Iglesia de San

Antonio de la

Florida grabados al

agua fuerte por

Galván. Imprenta y

Fundición de

Manuel Tello,

Madrid 1888;

Imprenta de

Hernando y

Compañía, Madrid

1897

Museo del Prado

Collection: Frescos

de Goya en la

Iglesia de San

Antonio de la

Florida. No. G1133

Literature: J.Vega.

Museo del Prado.

Catálogo de

estampas. Madrid,

Museo del Prado

1992 n. 208 p. 54.

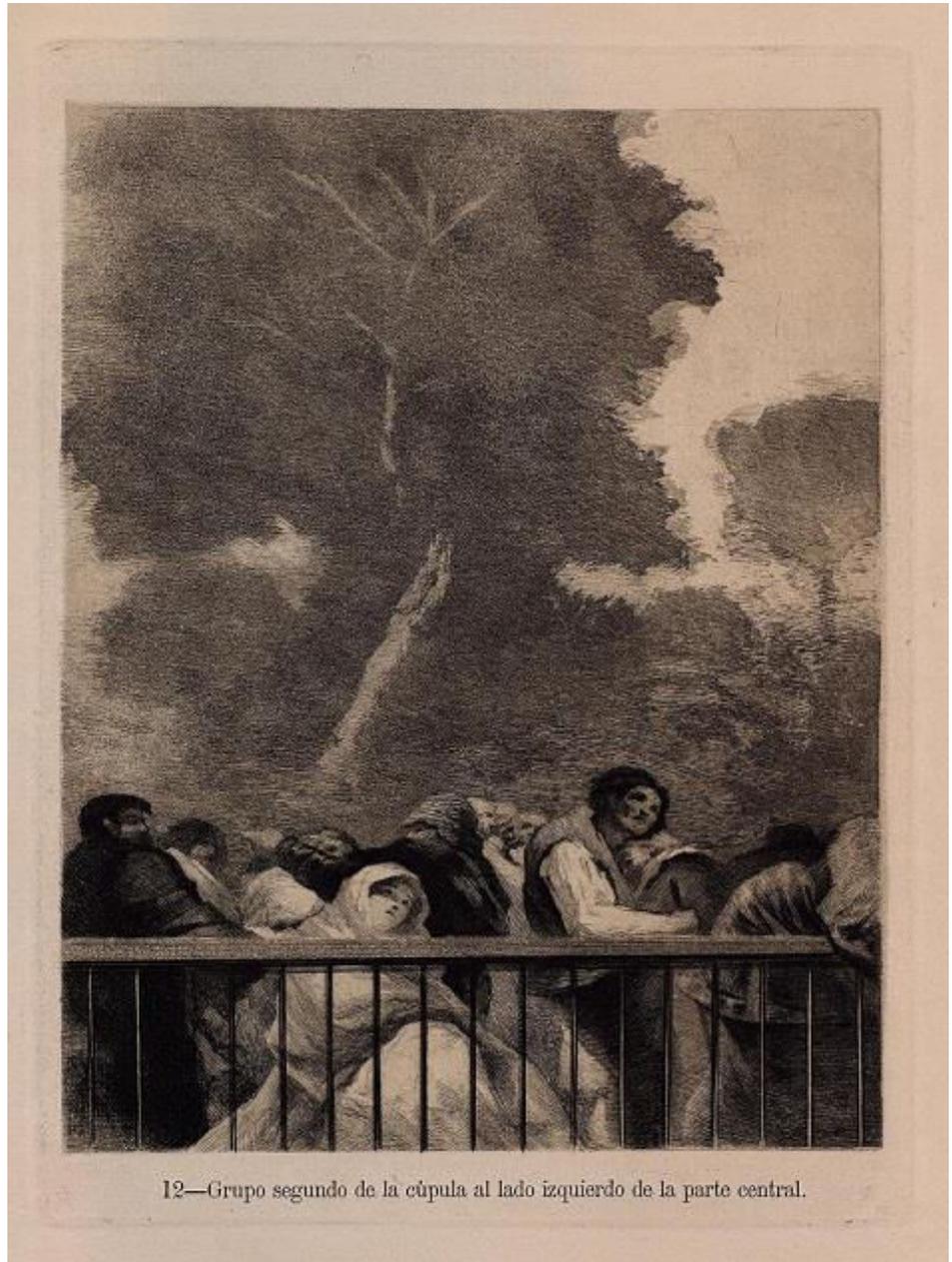
Note: Also

illustrated are three

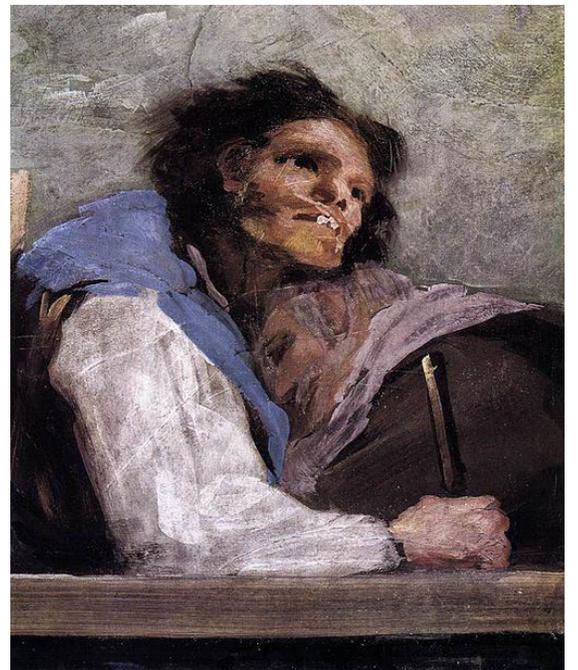
details of the print,

together with a

photo of the fresco with a similar view.



12—Grupo segundo de la cúpula al lado izquierdo de la parte central.



No.: 1888 - 13

Title: **Grupo primero de la cúpula al lado izquierdo de la parte central / First group of the left lateral central part of the dome**

Plate size: 245 x 192 mm (Inked surface), 275 x 205 mm (plate mark)

Paper size: 468 x 331 mm

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: 1888 (1st edition), 1897 (second edition)

Printed by: Calcografía Nacional, Madrid

Published in: De La Rada y Delgado, Juan de Dios Frescos de Goya en la Iglesia de San Antonio de la Florida grabados al agua fuerte por Galván.

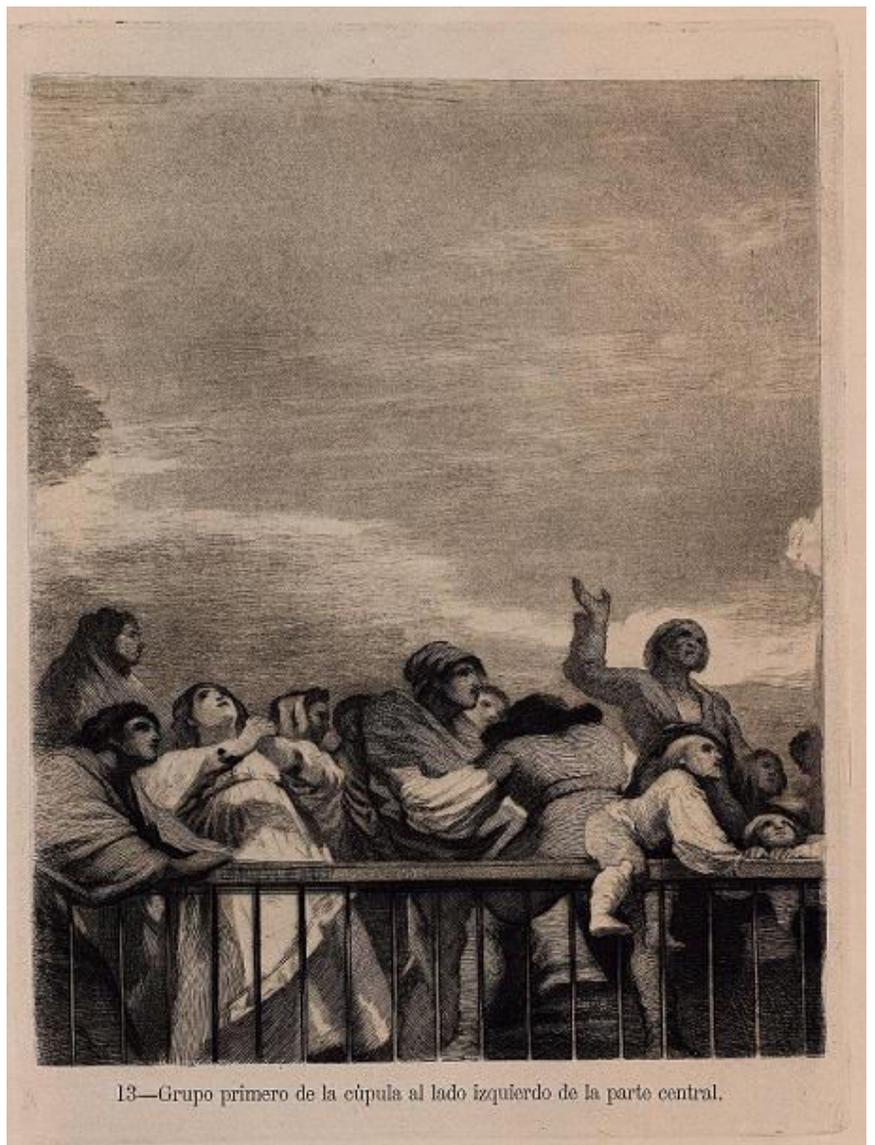
Imprenta y Fundición de Manuel Tello, Madrid 1888; Imprenta de Hernando y Compañía, Madrid 1897

Museo del Prado Collection:

Frescos de Goya en la Iglesia de San Antonio de la Florida. No. G1134

Literature: J.Vega. Museo del Prado. Catálogo de estampas. Madrid, Museo del Prado 1992 n. 209 p. 54.

Note: Also illustrated are three details of the print, together with a photo of the fresco with a similar view.



13—Grupo primero de la cúpula al lado izquierdo de la parte central.



No.: 1888 – 14

Title: **Parte central de la composición de la cúpula frente a la entrada principal /
Central part of the Dome's composition in front of the church's main entrance**

Plate size: 245 x 194 mm (Inked surface), 275 x 218 mm (plate mark)

Paper size: 468 x 331
mm

Technique: Etching and
Aquatint

Engraver: José María
Galván, based on Fresco
oil paintings by
Francisco de Goya y
Lucientes

Engraving date: 1878

Printing date: 1888
(1st edition), 1897
(second edition)

Printed by: Calcografía
Nacional, Madrid

Published in: De La
Rada y Delgado, Juan de
Dios Frescos de Goya en
la Iglesia de San Antonio
de la Florida grabados al
agua fuerte por Galván.
Imprenta y Fundición de
Manuel Tello, Madrid
1888; Imprenta de
Hernando y Compañía,
Madrid 1897

Museo del Prado

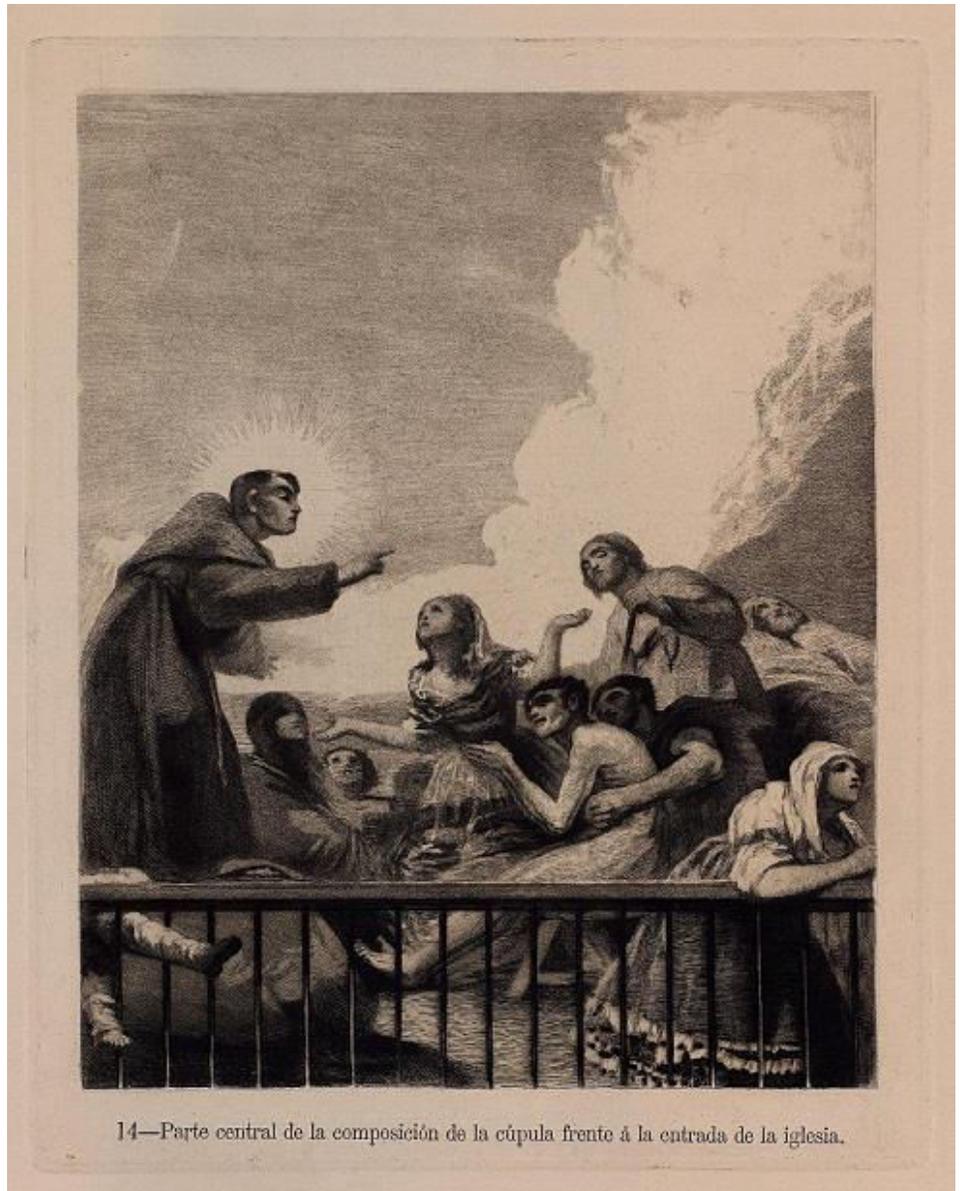
Collection: Frescos de
Goya en la Iglesia de San
Antonio de la Florida.
No. G1135

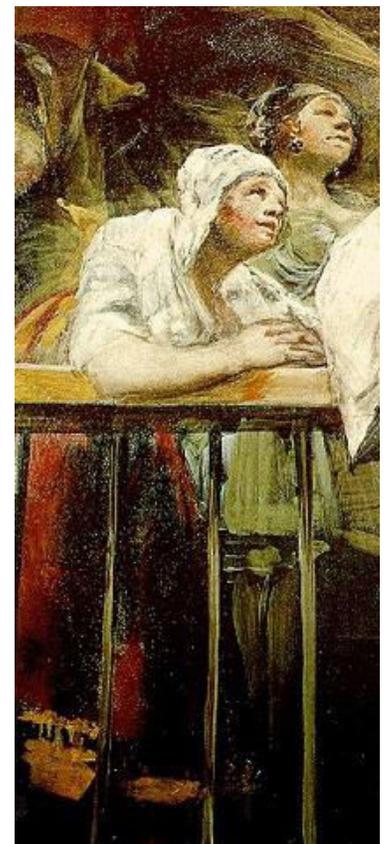
Literature: J.Vega.
Museo del Prado.

Catálogo de estampas.

Madrid, Museo del Prado 1992 n. 210 p. 54.

Note: Also illustrated are three details of the print, together with a photo of the fresco with a similar view.





No.: 1888 – 15

Title: Grupo primero de la cúpula al lado derecho de la parte central / First group at the right central part of the dome

Plate size: 245 x 192 mm (Inked surface), 275 x 218 mm (plate mark)

Paper size: 468 x 331 mm

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: 1888 (1st edition), 1897 (second edition)

Printed by: Calcografía Nacional, Madrid

Published in: De La Rada y Delgado, Juan de Dios Frescos de Goya en la Iglesia de San Antonio de la Florida grabados al agua fuerte por Galván.

Imprenta y Fundición de Manuel Tello, Madrid 1888; Imprenta de Hernando y Compañía, Madrid 1897

Museo del Prado

Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. No. G1136

Literature: J.Vega. Museo del Prado. Catálogo de estampas. Madrid, Museo del Prado 1992 n. 211 p. 54.

Note: Also illustrated are three details of the print, together with a photo of the fresco with a similar view.





No.: 1888 - 16

Title: Grupo segundo de la cúpula al lado derecho de la parte central / Second group at the right central part of the dome

Plate size: 245 x 196 mm (Inked surface), 275 x 208 mm (plate mark)

Paper size: 468 x 331 mm

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: 1888 (1st edition), 1897 (second edition)

Printed by: Calcografía Nacional, Madrid

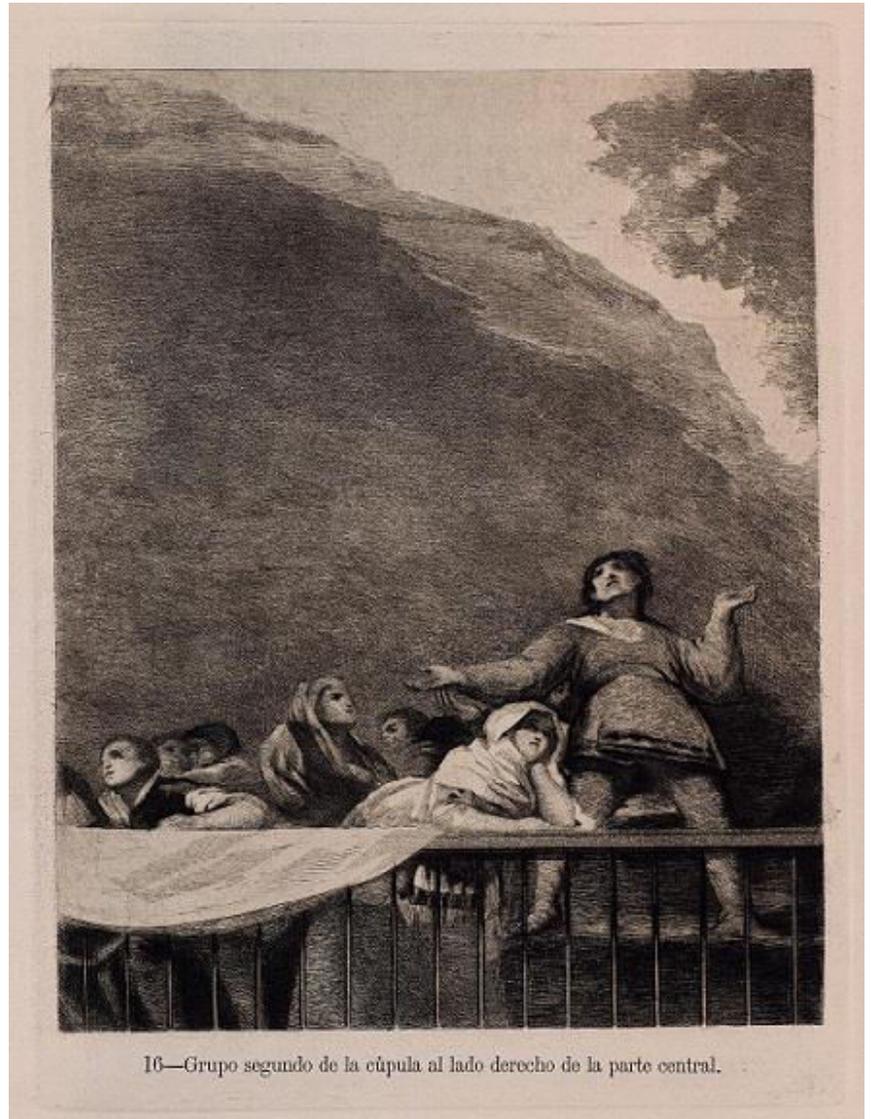
Published in: De La Rada y Delgado, Juan de Dios Frescos de Goya en la Iglesia de San Antonio de la Florida grabados al agua fuerte por Galván.

Imprenta y Fundición de Manuel Tello, Madrid 1888; Imprenta de Hernando y Compañía, Madrid 1897

Museo del Prado Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. No. G1137

Literature: J.Vega. Museo del Prado. Catálogo de estampas. Madrid, Museo del Prado 1992 n. 212 p. 54.

Note: Also illustrated are three details of the print, together with a photo of the fresco with a similar view.





The 2013 San Fernando Royal Fine Arts Academy edition

No.: RABASF No. 1

Title: Interior de la iglesia de San Antonio de La Florida / Interior from San Antonio de la Florida Church.

Plate size: 279 x 200 mm

Paper size: 605 x 405 mm

Technique: Etching

Engraver: José María Galván

Engraving date: 1878

Printing date: ca.2013. There was another edition printed in 1985.

Printed by: Calcografía Nacional, Madrid

San Fernando Royal Fine Arts Academy

Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. No. C4896

Literature: J.Vega. Museo del Prado.

Catálogo de estampas Museo del Prado 1992 n. 197 p. 53.

Note: Also illustrated is a detail of the print.

The *Real Academia de Bellas Artes de San Fernando* (San Fernando Royal Fine Arts Academy) in Madrid still had for sale early



2021 some print proofs from the 2013 edition.
[This particular one can be bought directly from the RABASF through this link for 170,66 €.](#)

No.: RABASF No. 2

Title: *Pintura de la capilla mayor / Painting from the main Chapel*

Plate size: 210 x 298 mm

Paper size: 605 x 405 mm

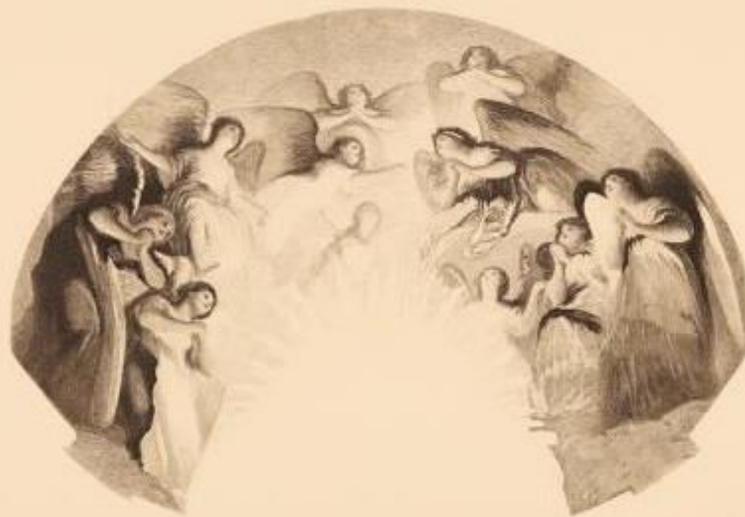
Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: ca.2013. There was another edition printed in 1985.

Printed by: Calcografía Nacional, Madrid



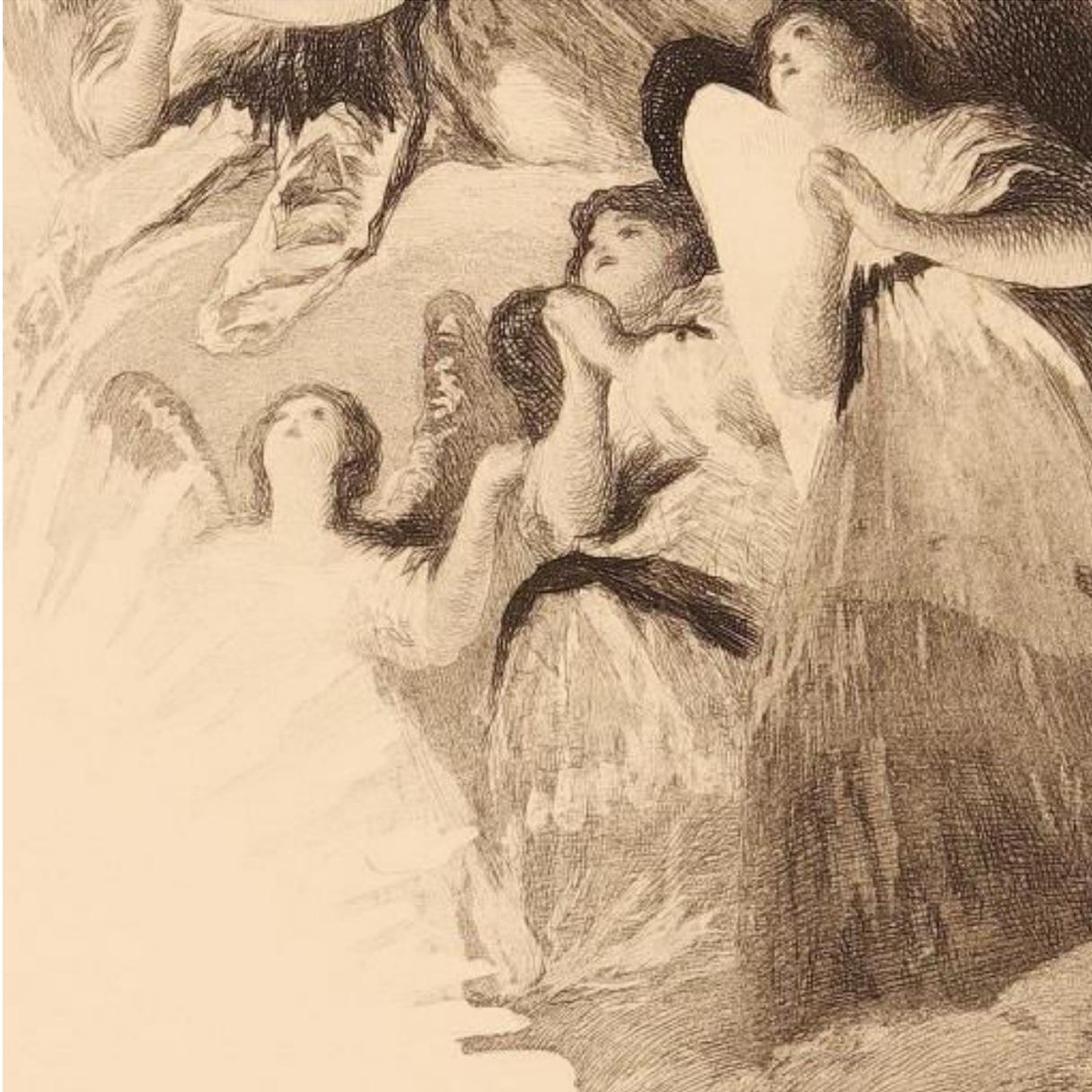
San Fernando Royal Fine Arts Academy Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. No. C4897

Literature: J.Vega. Museo del Prado. Catálogo de estampas. Madrid, Museo del Prado 1992 n. 198 p. 53.

Note: Also illustrated are three details of the print. The *Real Academia de Bellas Artes de San Fernando* (San Fernando Royal Fine Arts Academy) in Madrid still had for sale early 2021 some print proofs from the 2013 edition. [This particular one can be bought directly from the RABASF through this link for 170,66 €.](#)

San Antonio de la Florida
Iván's etchings after them





No.: RABASF No. 3

Title: Pinturas en los centros del intradós del arco del coro y de la Capilla Central / Paintings from the chorus and main Chapel

Plate size: 258 x 243 mm
(including the two etchings)

Paper size: 605 x 405 mm

Technique: Etching and Aquatint

Engraver: José María Galván,
based on Fresco oil paintings by
Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: ca.2013. There
was another edition printed in
1985.

Printed by: Calcografía Nacional,
Madrid

**San Fernando Royal Fine Arts
Academy Collection:** Frescos de
Goya en la Iglesia de San Antonio
de la Florida. No. C4898

Literature: J.Vega. Museo del
Prado. Catálogo de estampas.
Madrid, Museo del Prado 1992 n.
199 p. 53.

Note: Also illustrated are three
details of the print. The *Real
Academia de Bellas Artes de San
Fernando* (San Fernando Royal
Fine Arts Academy) in Madrid still
had for sale early 2021 some print
proofs from the 2013 edition. [This
particular one can be bought
directly from the RABASF
through this link for 170,66 €.](#)







No.: RABASF No. 4

Title: Pinturas en los arranques del intradós del arco de la capilla / Painting from the main Chapel

Plate size: 210 x 310 mm

Paper size: 605 x 405 mm

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: ca.2013. There was another edition printed in 1985.

Printed by: Calcografía Nacional, Madrid

San Fernando Royal Fine Arts Academy Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. No. C4899

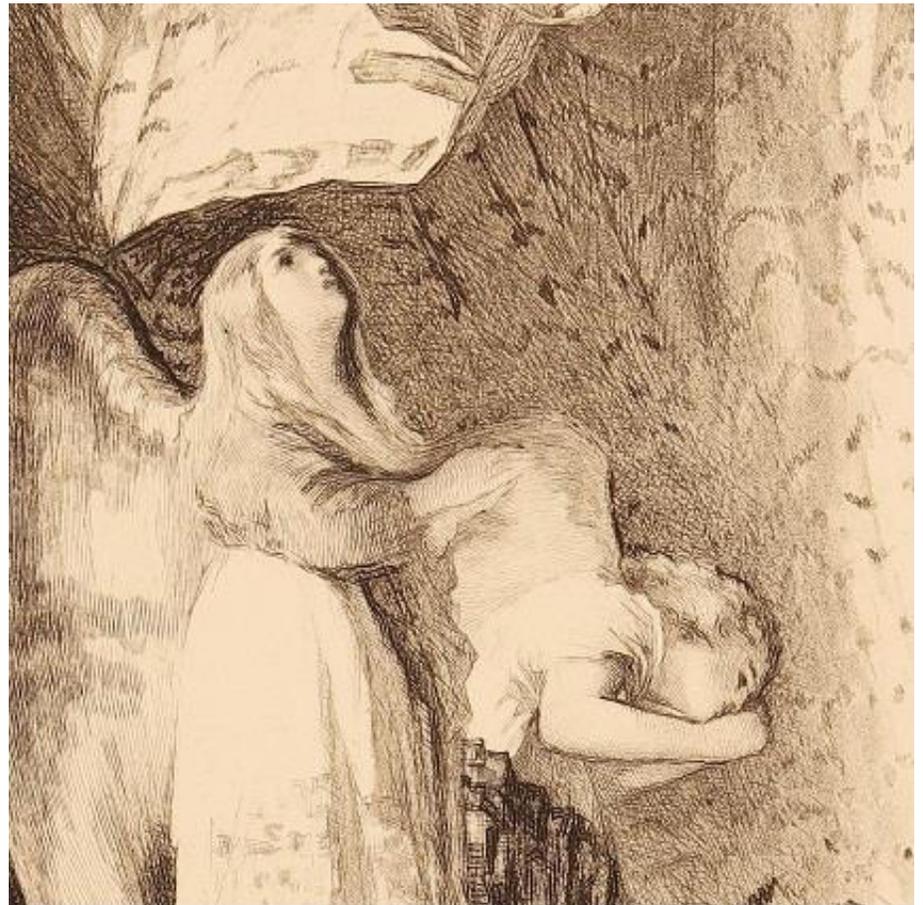
Literature: J.Vega. Museo del Prado. Catálogo de estampas. Madrid, Museo del Prado 1992 n. 200 p. 53.

Note: Also illustrated are two details of the print. The *Real Academia de Bellas Artes de San Fernando* (San Fernando Royal Fine Arts Academy) in Madrid still had for sale early 2021 some print proofs from the 2013 edition. [This particular one can be bought directly from the RABASF through this link for 170,66 €.](#)



Miguel Orozco

Goya's frescoes in San Antonio de la Florida
& Galván's etchings after them



No.: RABASF No. 5

Title: Pinturas en los arranques del intradós del arco del coro / Painting from the main Chapel

Plate size: 209 x 310 mm (The two etchings)

Paper size: 605 x 405 mm

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: ca.2013. There was another edition printed in 1985.

Printed by: Calcografía Nacional, Madrid

San Fernando Royal Fine Arts Academy Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. No. C4900

Literature: J.Vega. Museo del Prado. Catálogo de estampas. Madrid, Museo del Prado 1992 n. 201 p. 53.



Note: Also illustrated are two details of the print. The *Real Academia de Bellas Artes de San Fernando* (San Fernando Royal Fine Arts Academy) in Madrid still had for sale early 2021 some print proofs from the 2013 edition. [This particular one can be bought directly from the RABASF through this link for 170,66 €.](#)



Miguel Orozco

Goya's frescoes in San Antonio de la Florida
& Galván's etchings after them

No.: RABASF No. 6

Title: Pinturas en el intradós del arco
de la capilla lateral izquierda /
Painting from the main Chapel

Plate size: 227 x 220 mm including
the three etchings

Paper size: 605 x 405 mm

Technique: Etching and Aquatint

Engraver: José María Galván, based on
Fresco oil paintings by Francisco de
Goya y Lucientes

Engraving date: 1878

Printing date: ca.2013. There was
another edition printed in 1985.

Printed by: Calcografía Nacional,
Madrid

San Fernando Royal Fine Arts

Academy Collection: Frescos de Goya
en la Iglesia de San Antonio de la
Florida. No. C4902

Literature: J.Vega. Museo del Prado.
Catálogo de estampas. Madrid, Museo
del Prado 1992 n. 203 p. 53

Note: Also illustrated are three details of
the print. The *Real Academia de Bellas
Artes de San Fernando* (San Fernando
Royal Fine Arts Academy) in Madrid
still had for sale early 2021 some print
proofs from the 2013 edition. [This
particular one can be bought directly
from the RABASF through this link for
170,66 €.](#)



Miguel Orozco

Goya's frescoes in San Antonio de la Florida
Alvan's etchings after them



No.: RABASF No. 7

Title: **Pinturas en el intradós del arco de la capilla lateral derecha / Painting from interior arch of the right side chapel** (wrongly identified as *Pinturas en el intradós del arco de la capilla lateral izquierda / Painting from interior arch of the left side chapel* by the [Royal Academy site](#)).

Plate size: 277 x 221 mm including the three etchings

Paper size: 605 x 405 mm

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: ca.2013. There was another edition printed in 1985.

Printed by: Calcografía Nacional, Madrid

San Fernando Royal Fine Arts Academy Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. No. C4901

Literature: J.Vega. Museo del Prado. Catálogo de estampas. Madrid, Museo del Prado 1992 n. 202 p. 53.

Note: Also illustrated are three details of the print. The *Real Academia de Bellas Artes de San Fernando* (San Fernando Royal Fine Arts Academy) in Madrid still had for sale early 2021 some print proofs from the 2013 edition. [This particular one can be bought directly from the RABASF through this link for 170,66 €.](#)



Miguel Orozco

Goya's frescoes in San Antonio de la Florida
& Galván's etchings after them





No.: RABASF No. 8

Title: Pechinas de la bóveda inmediata a la capilla mayor / At the main chapel close to the dome

Plate size: 267 x 202 mm

Paper size: 605 x 405 mm

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: ca.2013. There was another edition printed in 1985.

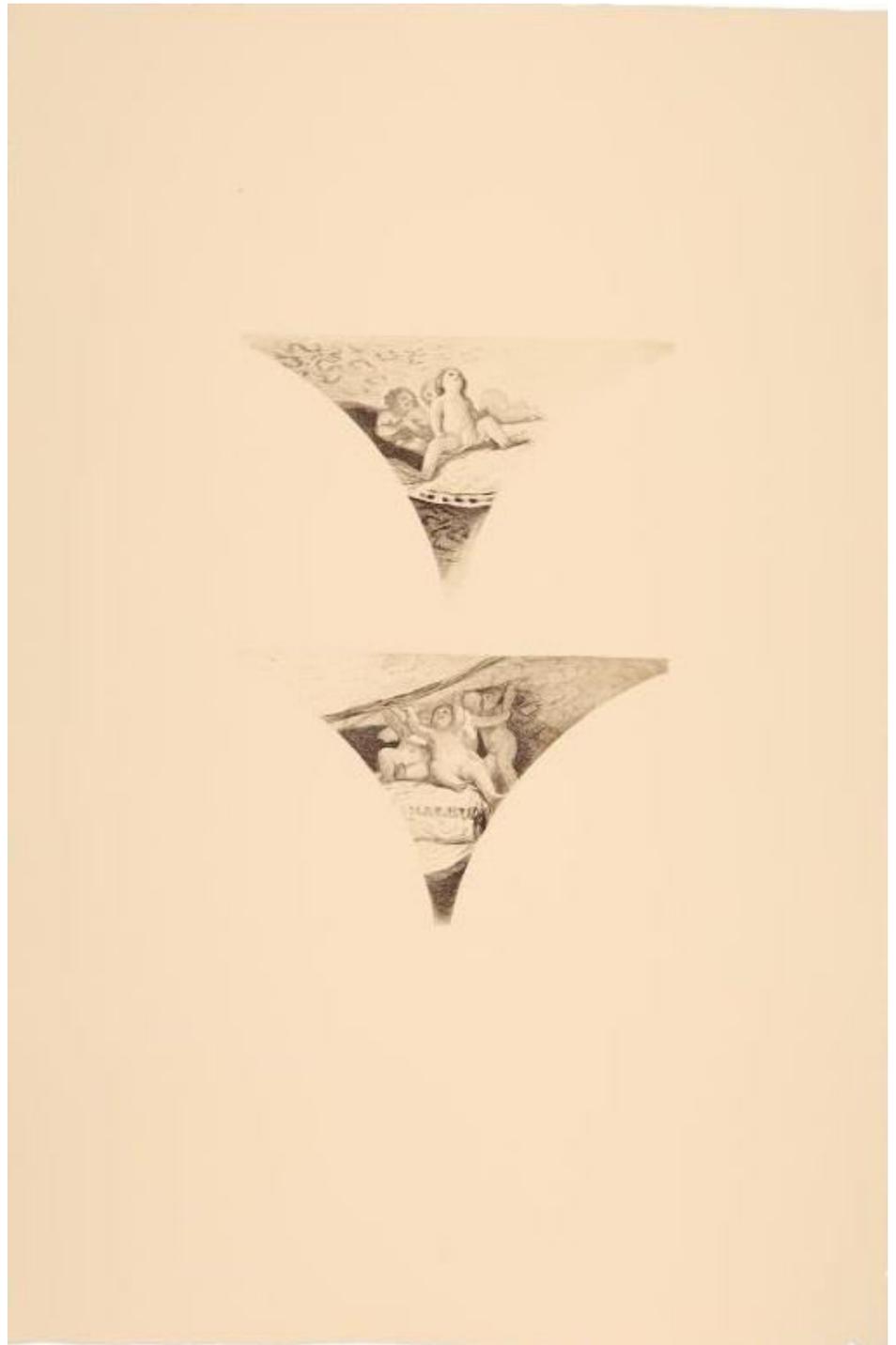
Printed by: Calcografía Nacional, Madrid

San Fernando Royal Fine Arts Academy Collection:

Frescos de Goya en la Iglesia de San Antonio de la Florida. No. C4903

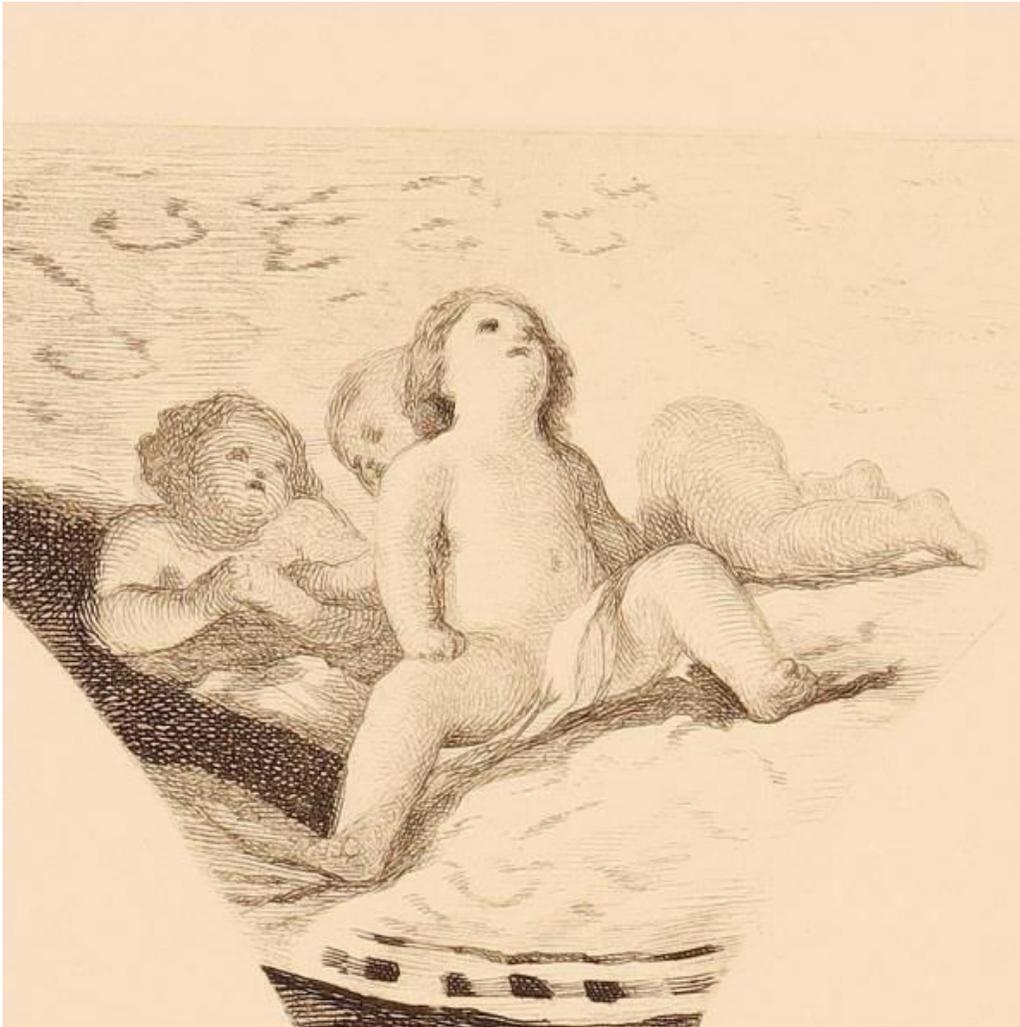
Literature: J.Vega. Museo del Prado. Catálogo de estampas. Madrid, Museo del Prado 1992 n. 204 p. 53.-54.

Note: Also illustrated are three details of the print. The *Real Academia de Bellas Artes de San Fernando* (San Fernando Royal Fine Arts Academy) in Madrid still had for sale early 2021 some print proofs from the 2013 edition. [This particular one can be bought directly from the RABASF through this link for 170,66 €.](#)



Miguel Orozco

Goya's frescoes in San Antonio de la Florida
& Galván's etchings after them



No.: RABASF No. 9

Title: Pechinas de la bóveda inmediata al coro / At the dome close to the chorus

Plate size: 295 x 210
mm

Paper size: 605 x 405
mm

Technique: Etching and
Aquatint

Engraver: José María
Galván, based on Fresco oil
paintings by Francisco de
Goya y Lucientes

Engraving date: 1878

Printing date: ca.2013.
There was another edition
printed in 1985.

Printed by: Calcografía
Nacional, Madrid

**San Fernando Royal Fine
Arts Academy Collection:**

Frescos de Goya en la
Iglesia de San Antonio de
la Florida. No. C4904

Literature: J.Vega. Museo
del Prado. Catálogo de
estampas. Madrid, Museo
del Prado 1992 n. 205 p.
54.

Note: Also illustrated are
two details of the print. The
*Real Academia de Bellas
Artes de San Fernando*
(San Fernando Royal Fine
Arts Academy) in Madrid
still had for sale early 2021
some print proofs from the
2013 edition. [This
particular one can be
bought directly from the
RABASF through this link
for 170,66 €.](#)



Miguel Orozco

Goya's frescoes in San Antonio de la Florida
& Galván's etchings after them



No.: RABASF No. 10

Title: Pinturas a los lados de la ventana lateral izquierda / Paintings from the side of the left lateral window

Plate size: 207 x 314 mm (for the two etchings)

Paper size: 605 x 405 mm

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

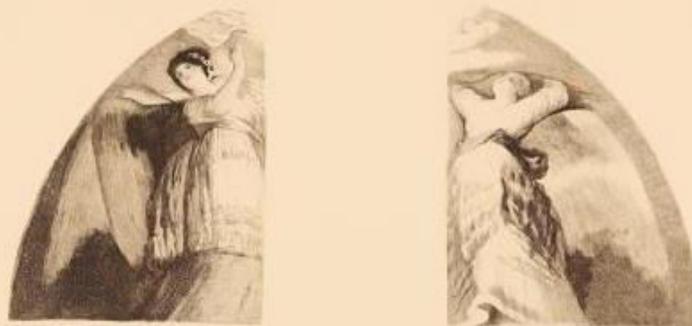
Printing date: ca.2013. There was another edition printed in 1985.

Printed by: Calcografía Nacional, Madrid

San Fernando Royal Fine Arts Academy Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. No. C4905

Literature: J.Vega. Museo del Prado. Catálogo de estampas. Madrid, Museo del Prado 1992 n. 206 p. 54.

Note: Also illustrated are two details of the print. The *Real Academia de Bellas Artes de San Fernando* (San Fernando Royal Fine Arts Academy) in Madrid still had for sale early 2021 some print proofs from the 2013 edition. [This particular one can be bought directly from the RABASF through this link for 170,66 €.](#)



Miguel Orozco

Goya's frescoes in San Antonio de la Florida
& Galván's etchings after them



No.: RABASF No. 11

Title: *Pinturas a los lados de la ventana lateral derecha / Paintings from the side of the right lateral window*

Plate size: 198 x 309 mm

Paper size: 605 x 405 mm

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: ca.2013. There was another edition printed in 1985.

Printed by: Calcografía Nacional, Madrid

San Fernando Royal Fine Arts Academy Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. No. C4906

Literature: J.Vega. Museo del Prado. Catálogo de estampas. Madrid, Museo del Prado 1992 n. 207 p. 54.

Note: Also illustrated are two details of the print. The *Real Academia de Bellas Artes de San Fernando* (San Fernando Royal Fine Arts Academy) in Madrid still had for sale early 2021 some print proofs from the 2013 edition. [This particular one can be bought directly from the RABASF through this link for 170,66 €.](#)



Miguel Orozco

Goya's frescoes in San Antonio de la Florida
& Galván's etchings after them



No.: RABASF No. 12

**Title: Grupo segundo de la cúpula
al lado izquierdo de la parte central
/ Second group of the left lateral
central part of the dome**

Plate size: 278 x 310 mm

Paper size: 605 x 405 mm

Technique: Etching

Engraver: José María Galván, based
on Fresco oil paintings by Francisco
de Goya y Lucientes

Engraving date: 1878

Printing date: ca.2013. There was
another edition printed in 1985.

Printed by: Calcografía Nacional,
Madrid

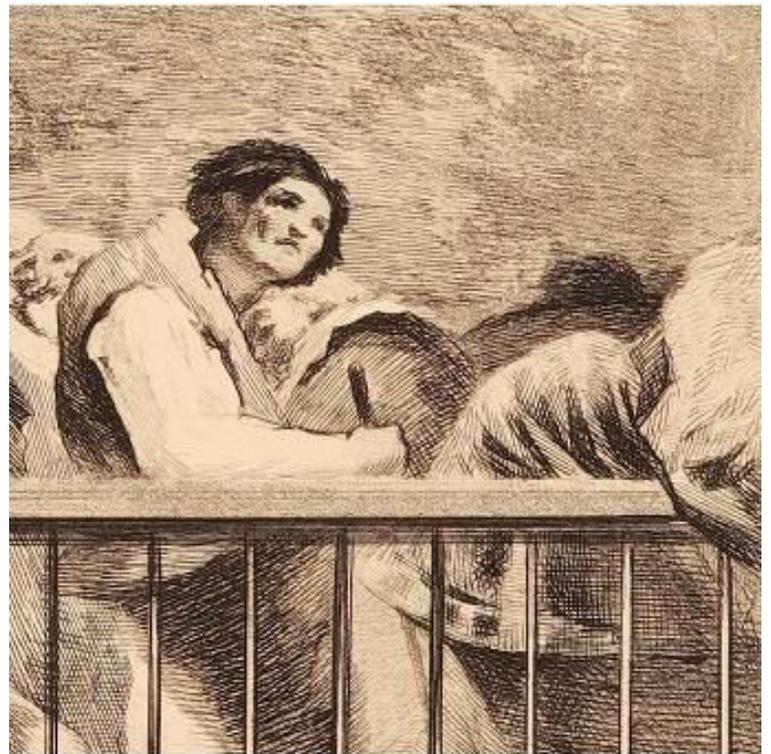
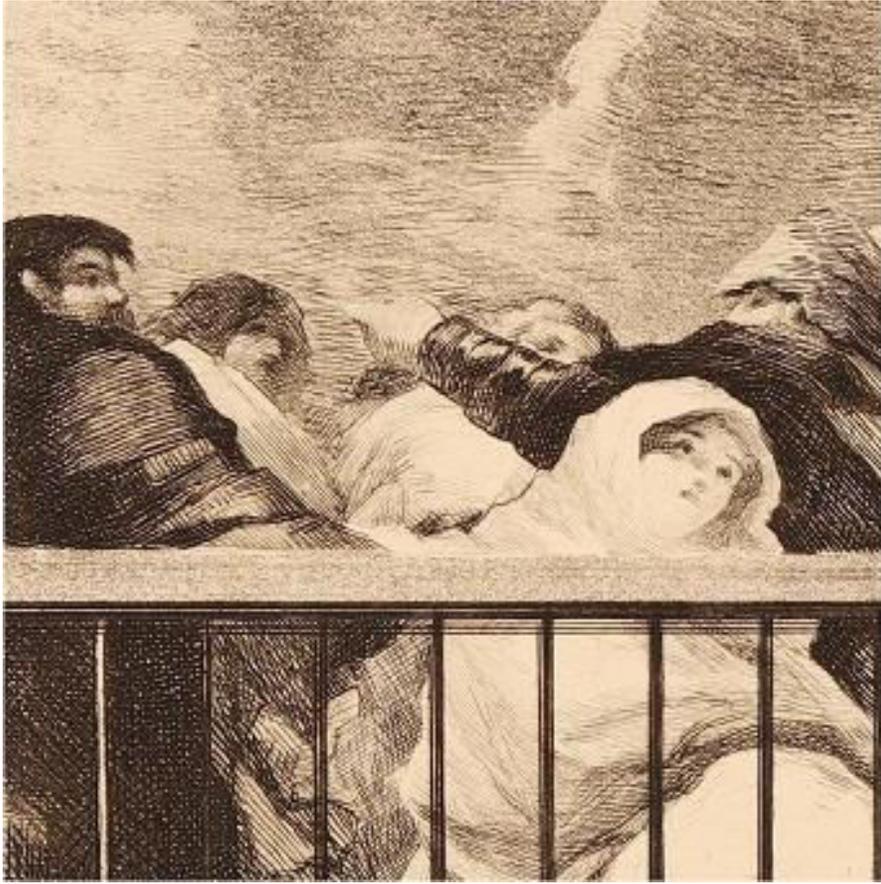
San Fernando Royal Fine Arts

Academy Collection: Frescos de
Goya en la Iglesia de San Antonio de
la Florida. No. C4907

Literature: J.Vega. Museo del Prado.
Catálogo de estampas, Madrid, Museo
del Prado 1992 n. 208 p. 54.

Note: Also illustrated are two details
of the print. The *Real Academia de
Bellas Artes de San Fernando* (San
Fernando Royal Fine Arts Academy)
in Madrid still had for sale early 2021
some print proofs from the 2013
edition. [This particular one can be
bought directly from the RABASF
through this link for 170,66 €.](#)





No.: RABASF No. 13

Title: Grupo primero de la cúpula al lado izquierdo de la parte central / First group of the left lateral central part of the dome

Plate size: 279 x 209 mm

Paper size: 605 x 405 mm

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: ca.2013. There was another edition printed in 1985.

Printed by: Calcografía Nacional, Madrid

San Fernando Royal Fine Arts Academy Collection:

Frescos de Goya en la Iglesia de San Antonio de la Florida. No. C4908

Literature: J.Vega. Museo del Prado. Catálogo de estampas. Madrid, Museo del Prado 1992 n. 209 p. 54.

Note: Also illustrated are two details of the print. The *Real Academia de Bellas Artes de San Fernando* (San Fernando Royal Fine Arts Academy) in Madrid still had for sale early 2021 some print proofs from the 2013 edition. [This particular one can be bought directly from the RABASF through this link for 170,66 €.](#)



Miguel Orozco

Goya's frescoes in San Antonio de la Florida
& Galván's etchings after them



No.: RABASF No. 14

Title: Parte central de la composición de la cúpula frente a la entrada principal / Central part of the Dome's composition in front of the church's main entrance

Plate size: 278 x 221 mm

Paper size: 605 x 405 mm

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: ca.2013. There was another edition printed in 1985.

Printed by: Calcografía Nacional, Madrid

San Fernando Royal Fine Arts

Academy Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. No. C4909

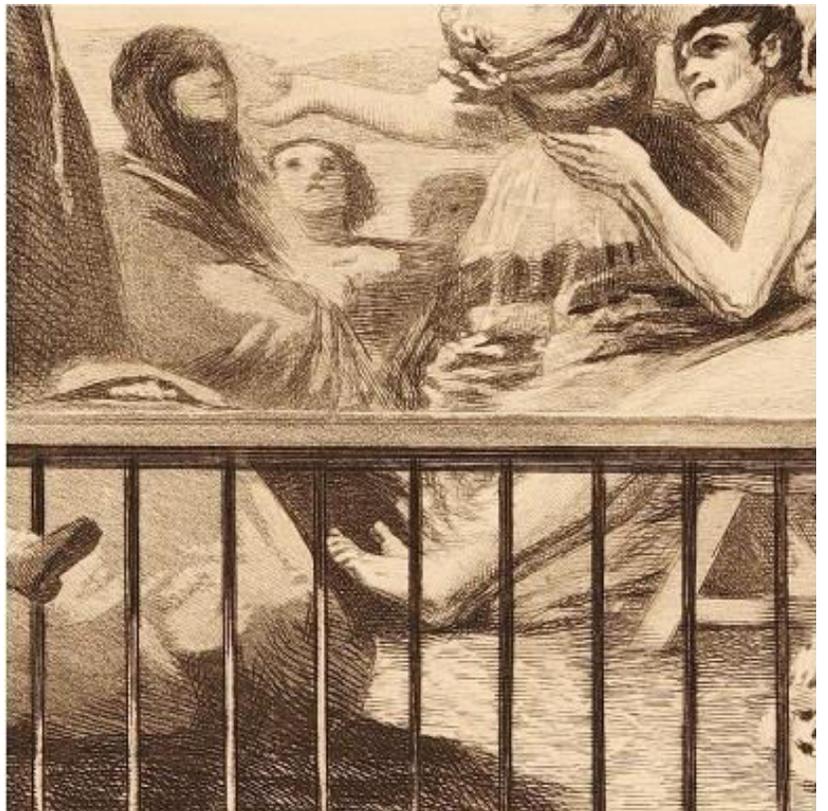
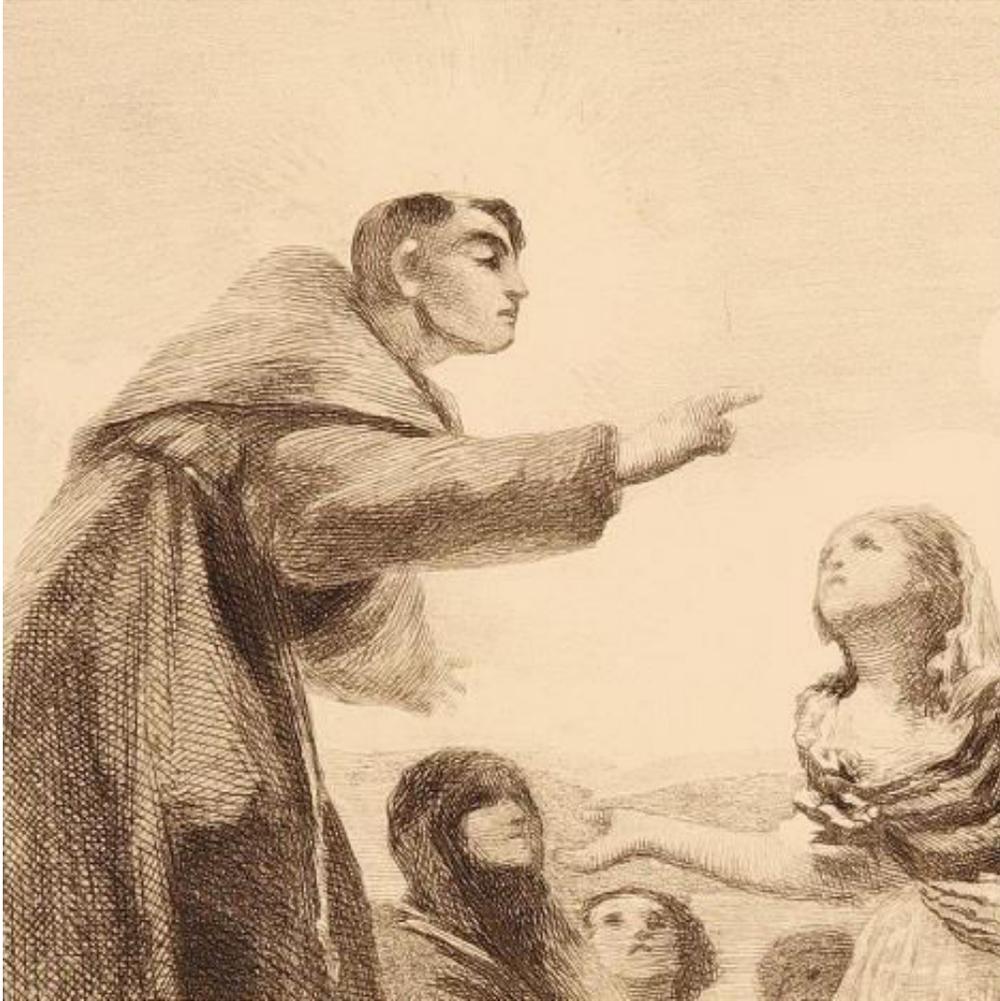
Literature: J.Vega. Museo del Prado. Catálogo de estampas. Madrid, Museo del Prado 1992 n. 210 p. 54.

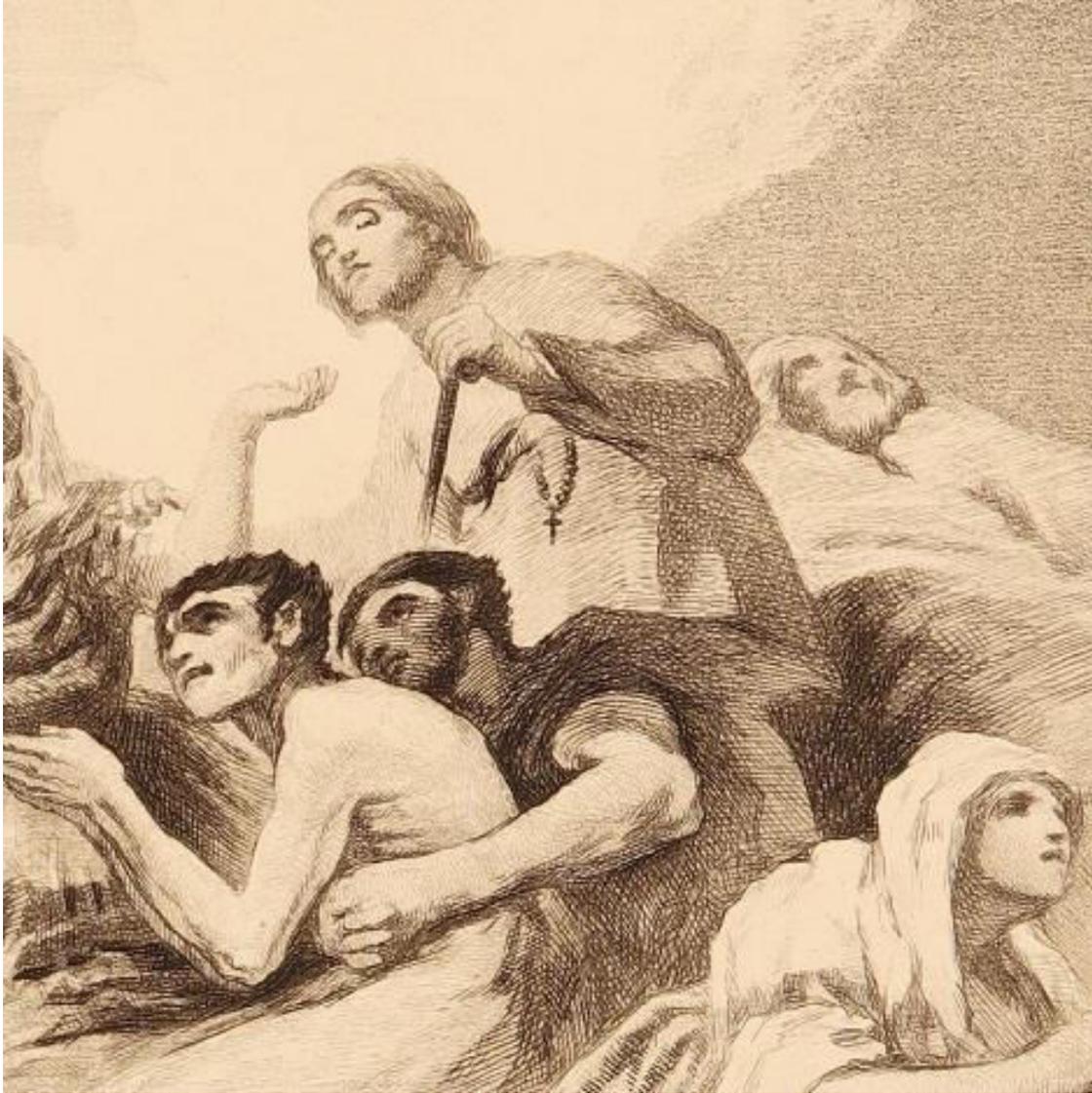
Note: Also illustrated are three details of the print. The *Real Academia de Bellas Artes de San Fernando* (San Fernando Royal Fine Arts Academy) in Madrid still had for sale early 2021 some print proofs from the 2013 edition. [This particular one can be bought directly from the RABASF through this link for 170,66 €.](#)



Miguel Orozco

Goya's frescoes in San Antonio de la Florida
& Galván's etchings after them





No.: RABASF No. 15

Title: Grupo primero de la cúpula al lado derecho de la parte central / First group at the right central part of the dome

Plate size: 280 x 221 mm

Paper size: 605 x 405 mm

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: ca.2013. There was another edition printed in 1985.

Printed by: Calcografía Nacional, Madrid

San Fernando Royal Fine Arts Academy Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. No. C4910

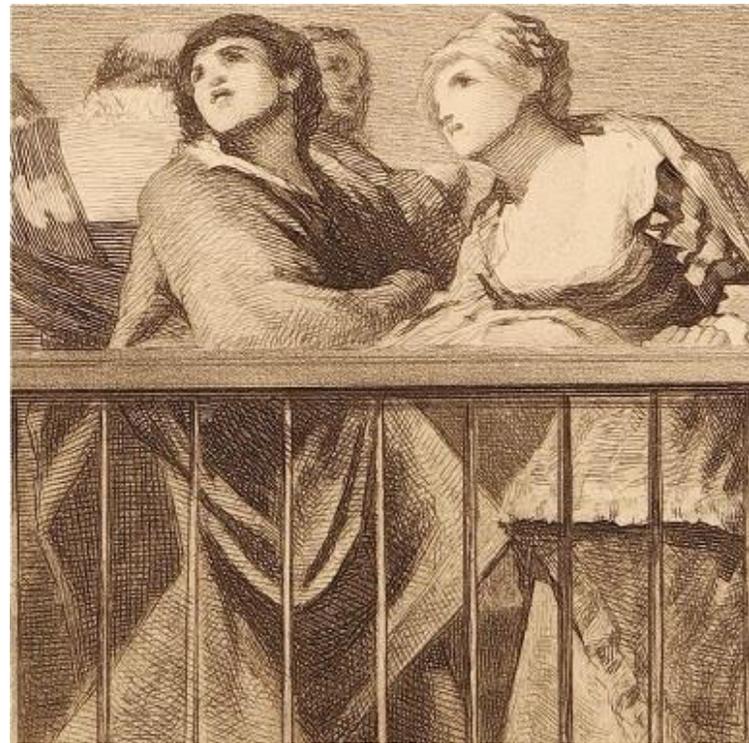
Literature: J.Vega. Museo del Prado. Catálogo de estampas. Madrid, Museo del Prado 1992 n. 211 p. 54.

Note: Also illustrated are three details of the print. The *Real Academia de Bellas Artes de San Fernando* (San Fernando Royal Fine Arts Academy) in Madrid still had for sale early 2021 some print proofs from the 2013 edition. [This particular one can be bought directly from the RABASF through this link for 170,66 €.](#)



Miguel Orozco

Goya's frescoes in San Antonio de la Florida
& Galván's etchings after them



No.: RABASF No. 16

Title: Grupo segundo de la cúpula al lado derecho de la parte central / Second group at the right central part of the dome

Plate size: 279 x 211 mm

Paper size: 605 x 405 mm

Technique: Etching and Aquatint

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

Engraving date: 1878

Printing date: ca.2013. There was another edition printed in 1985.

Printed by: Calcografía Nacional, Madrid

San Fernando Royal Fine Arts Academy

Collection: Frescos de Goya en la Iglesia de San Antonio de la Florida. No. C4911

Literature: J.Vega. Museo del Prado.

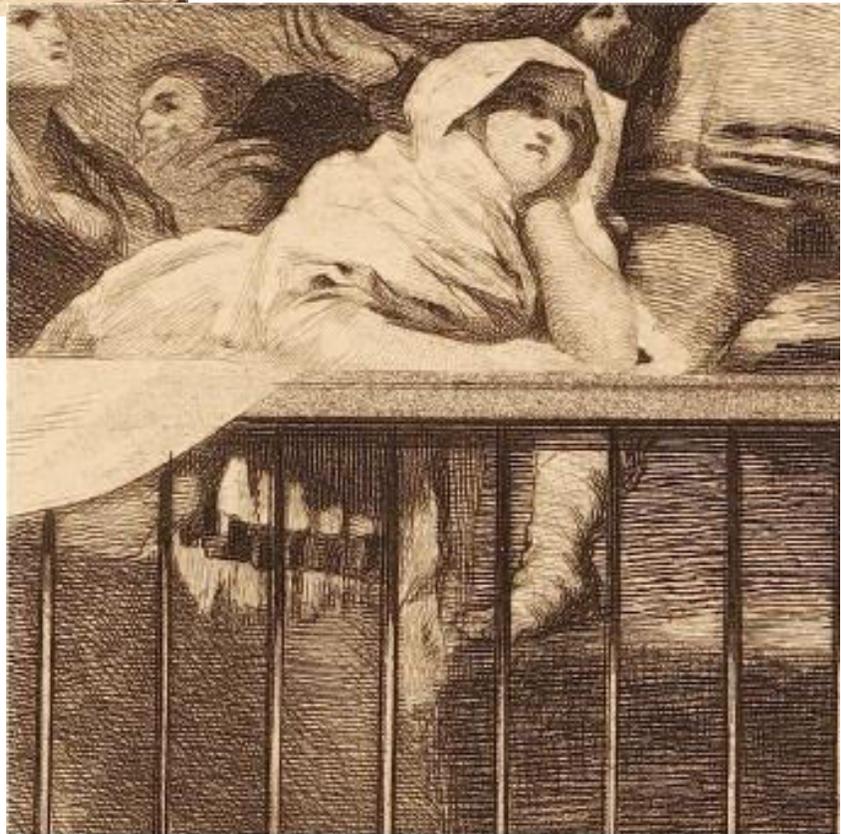
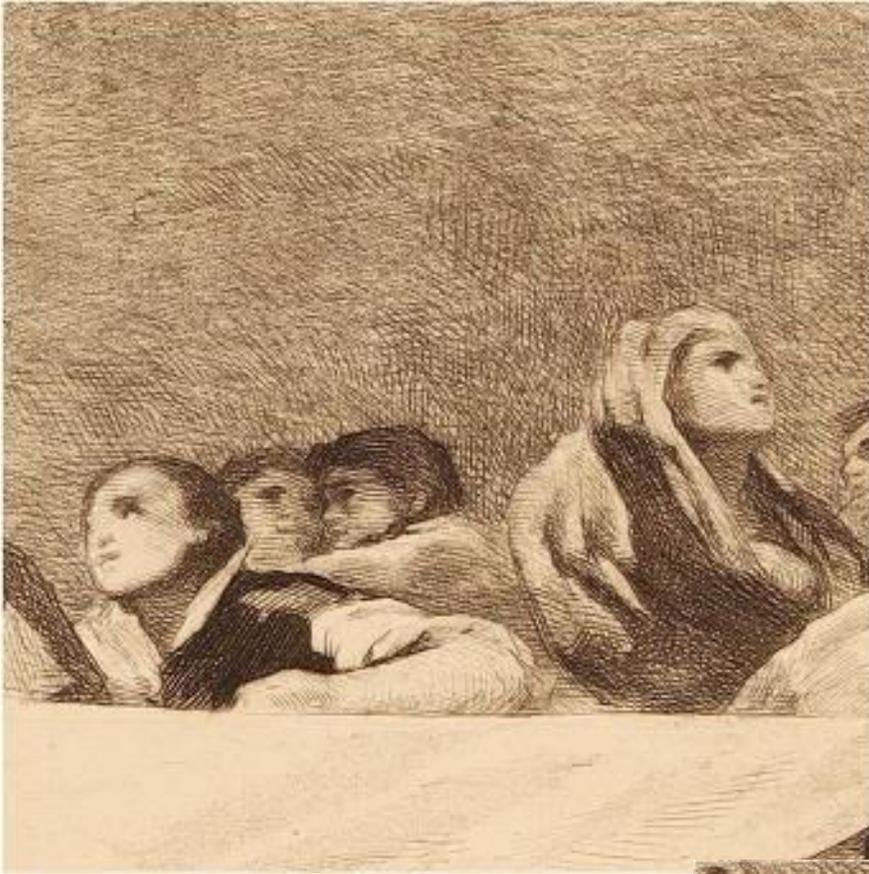
Catálogo de estampas. Madrid, Museo del Prado 1992 n. 212 p. 54.

Note: Also illustrated are three details of the print. The *Real Academia de Bellas Artes de San Fernando* (San Fernando Royal Fine Arts Academy) in Madrid still had for sale early 2021 some print proofs from the 2013 edition. [This particular one can be bought directly from the RABASF through this link](#)



[for 170,66 €.](#)





Other etchings engraved by José María Galván after Goya paintings

Data from Prado Museum and San Fernando Royal Academy of Fine Arts

No.: OTHER ETCHINGS 1

Title: El 2 de mayo de 1808 en Madrid o "La lucha con los mamelucos",

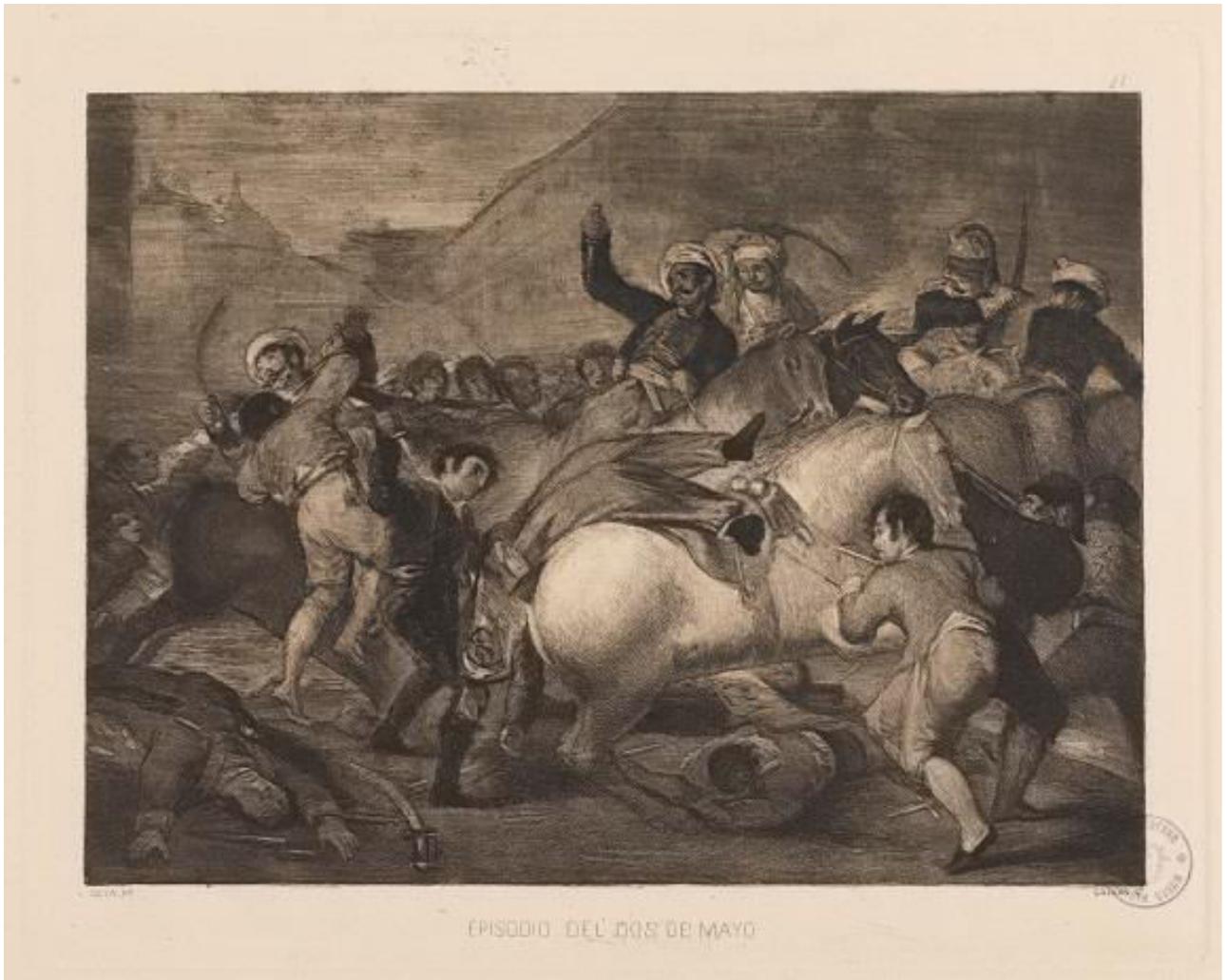
Plate size: 220 x 278 mm

Paper size: 321 x 540 mm

Technique: Etching and Aquatint on laid paper

Illustrated proof: Transferred from the Modern Art Museum, Madrid, to the Prado Museum in 1971

Inscriptions: Blue ink stamp Museo Nacional de Arte Moderno (Modern Art Museum, Madrid); 11. Goya, P.tó (Goya painted); Galván, G.vó (Galván engraved)



Engraver: José María Galván, based on oil painting by Francisco de Goya y Lucientes (Prado Museum P00748)

Engraving date: 1875

Printing date: Twentieth Century

Printed by: Calcografía Nacional, Madrid

Published first in: *El Grabador al Aguafuerte*, Madrid, Sociedad de Artistas, 1875, vol. II, print No. 11. Third delivery of 1875

Museo del Prado Collection: No. G001108

Other collections: Inv. Estampas siglo XIX, Casón Buen Retiro. Núm. 391
RABASF No. R. 4892.

Literature:

Museo del Prado. *Catálogo de estampas*, op. cit., n. 1599, p. 308.

Note: This proof, printed in the 20th century, copies a Goya painting preserved in the Prado Museum, P00748. Originally, the sheet was engraved as part of the collection *El Grabador al Aguafuerte* (The Etching Engraver), this being print number 11 of the second volume, which was put on sale in the third installment of 1875. This delivery included prints number 10 to 13. The copper sheet is preserved in the National Calcography, Madrid (R.4892).

No.: OTHER ETCHINGS 2

Title: Episodio del 2 de Mayo (La carga de los mamelucos)

Plate size: 221 x 276 mm

Paper size: 375 x 530 mm

Technique: Etching and Aquatint on laid paper

Illustrated

proof: From the 1990 edition by the Royal

Academy of Fine Arts of San Fernando

Inscriptions: EPISODIO DEL DOS DE MAYO;

Goya, P.tó (Goya painted); Galván, G.vó (Galván engraved)

Engraver:

José María Galván, based on oil painting

by Francisco de Goya y Lucientes (Prado Museum P00748)

Engraving date: 1875

Printing date: 1990

Printed by: Calcografía Nacional, Madrid

Published first in: *El Grabador al Aguafuerte*, Madrid, Sociedad de Artistas, 1875, vol. 2

Real Academia de Bellas Artes de San Fernando reference: C4892

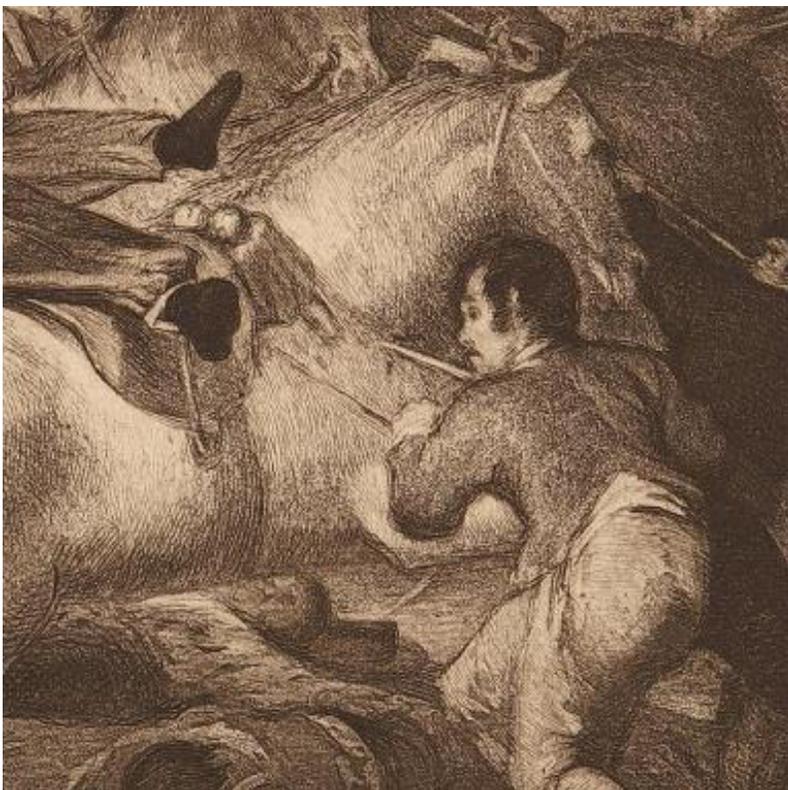
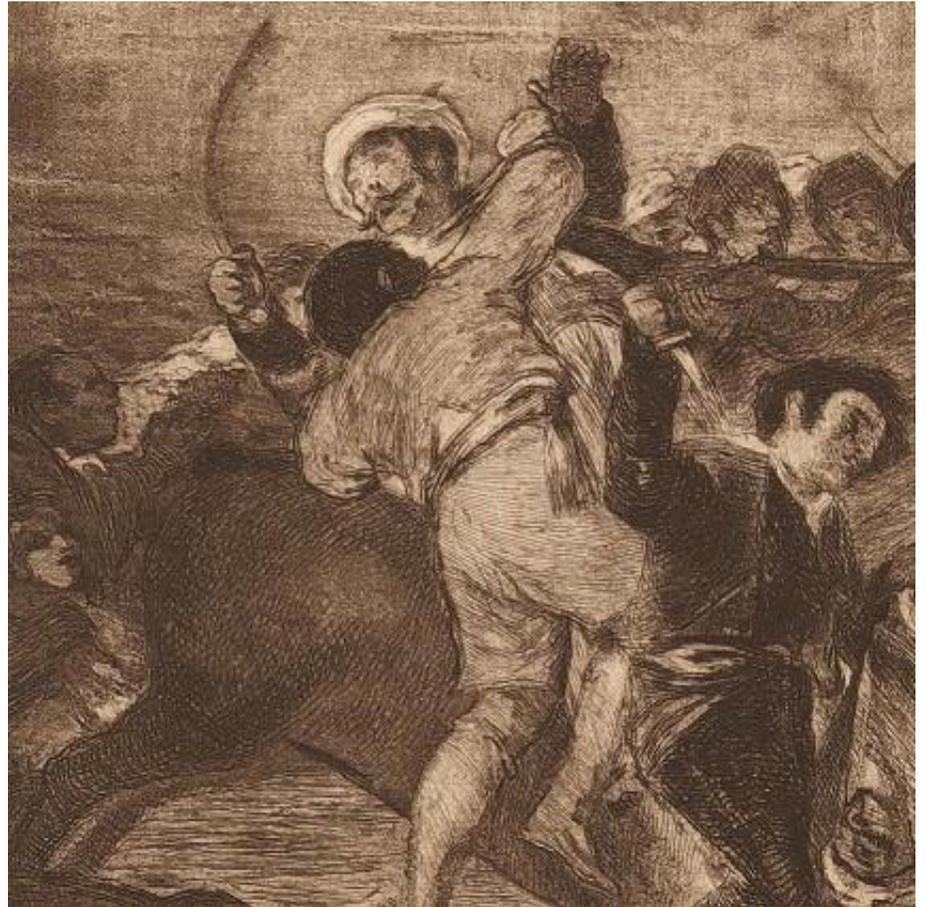
Note: Also illustrated are two details of the print. This proof, printed in the 20th century, copies a Goya painting preserved in the Prado Museum, P00748. Originally, the sheet was engraved as part of the collection *El Grabador al Aguafuerte* (The Etching Engraver), this being print number 11 of the second volume, which was put on sale in the third installment of 1875. This delivery included prints number 10 to 13. The copper sheet is preserved in the National Calcography, Madrid (R.4892).

The *Real Academia de Bellas Artes de San Fernando* (San Fernando Royal Fine Arts Academy) in Madrid still had for sale early 2021 some print proofs from the 1990 edition. [This particular one can be bought directly from the RABASF through this link for 211,98 €.](#)



Miguel Orozco

Goya's frescoes in San Antonio de la Florida
& Galván's etchings after them



No.: OTHER ETCHINGS 3

Title: El 3 de mayo en Madrid o "Los fusilamientos"

Plate size: 220 x 278 mm

Paper size: 321 x 540 mm

Technique: Etching and Aquatint on laid paper

Illustrated proof: Transferred from the Modern Art Museum, Madrid, to the Prado Museum in 1971



Inscriptions: Blue ink stamp Museo Nacional de Arte Moderno (Modern Art Museum, Madrid); 12 Goya, P.tó (Goya painted); Galván, G.vó (Galván engraved)

Engraver: José María Galván, based on oil painting by Francisco de Goya y Lucientes (Prado Museum P00749)

Engraving date: 1875

Printing date: Twentieth Century

Printed by: Calcografía Nacional, Madrid

Published first in: *El Grabador al Aguafuerte*, Madrid, Sociedad de Artistas, 1875, vol. II, print No. 12. Third delivery of 1875.

Museo del Prado Collection: No. G001109

Other collections: Inv. Estampas siglo XIX, Casón Buen Retiro. Núm. 437
RABASF No. R. 4875.

Literature:

El aguafuerte en el siglo XIX, op. cit., n. 95, p. 57.

Museo del Prado. *Catálogo de estampas*, op. cit., n. 1600, p. 308.

Note: This proof, printed in the 20th century, copies a Goya painting preserved in the Prado Museum, P00749. Originally, the sheet was engraved as part of the collection *El Grabador al Aguafuerte* (The Etching Engraver), this being print number 12 of the second volume, which was put on sale in the third installment of 1875. This delivery included prints number 10 to 13. The copper sheet is preserved in the National Calcography, Madrid (R. 4875).

No.: OTHER ETCHINGS 4

Title: EPISODIO DEL DOS DE MAYO



EPISODIO DEL DOS DE MAYO

Plate size: 222 x 278 mm

Paper size: 375 x 530 mm

Technique: Etching and Aquatint on laid paper

Illustrated proof: From the 1990 edition by the Royal Academy of Fine Arts of San Fernando

Inscriptions: EPISODIO DEL DOS DE MAYO; Goya, P.tó (Goya painted); Galván, G.vó (Galván engraved)

Engraver: José María Galván, based on oil painting by Francisco de Goya y Lucientes (Prado Museum P00749)

Engraving date: 1875

Printing date: 1990

Printed by: Calcografía Nacional, Madrid

Published first in: *El Grabador al Aguafuerte*, Madrid, Sociedad de Artistas, 1875, vol.

2

Museo del Prado Collection: No. G001109

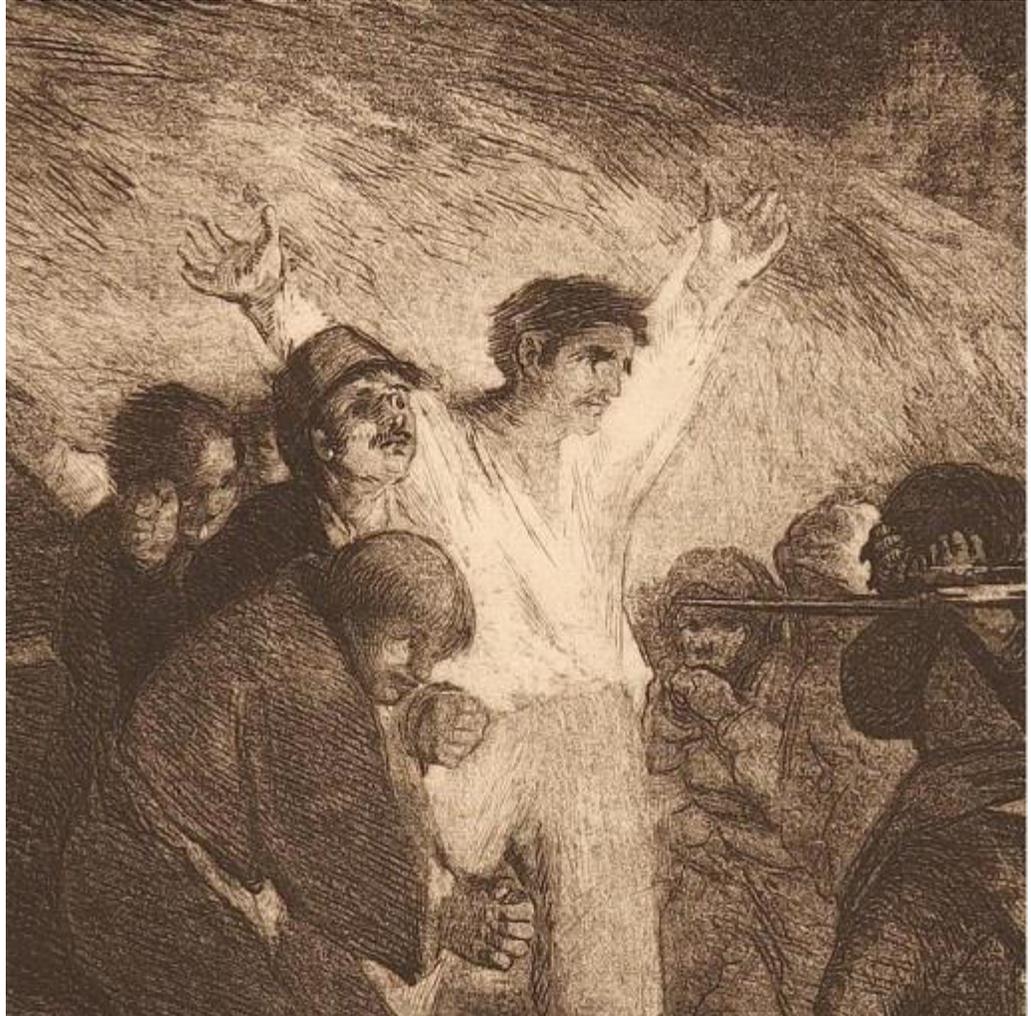
Other collections: Inv. Estampas siglo XIX, Casón Buen Retiro. Núm. 437

Real Academia de Bellas Artes de San Fernando reference: C4875

Note: Also illustrated are two details of the print. This proof, printed in the 20th century, copies a Goya painting preserved in the Prado Museum, P00749. Originally, the sheet was engraved as part of the collection *El Grabador al Aguafuerte* (The Etching Engraver), this being print number 12 of the second volume, which was put on sale in the third installment of 1875. This delivery included prints number 10 to 13. The copper sheet is

preserved in the National Calcography, Madrid (R. 4875).

The *Real Academia de Bellas Artes de San Fernando* (San Fernando Royal Fine Arts Academy) in Madrid still had for sale early 2021 some print proofs from the 1990 edition. [This particular one can be bought directly from the RABASF through this link for 211,98 €.](#)





No.: OTHER ETCHINGS 5

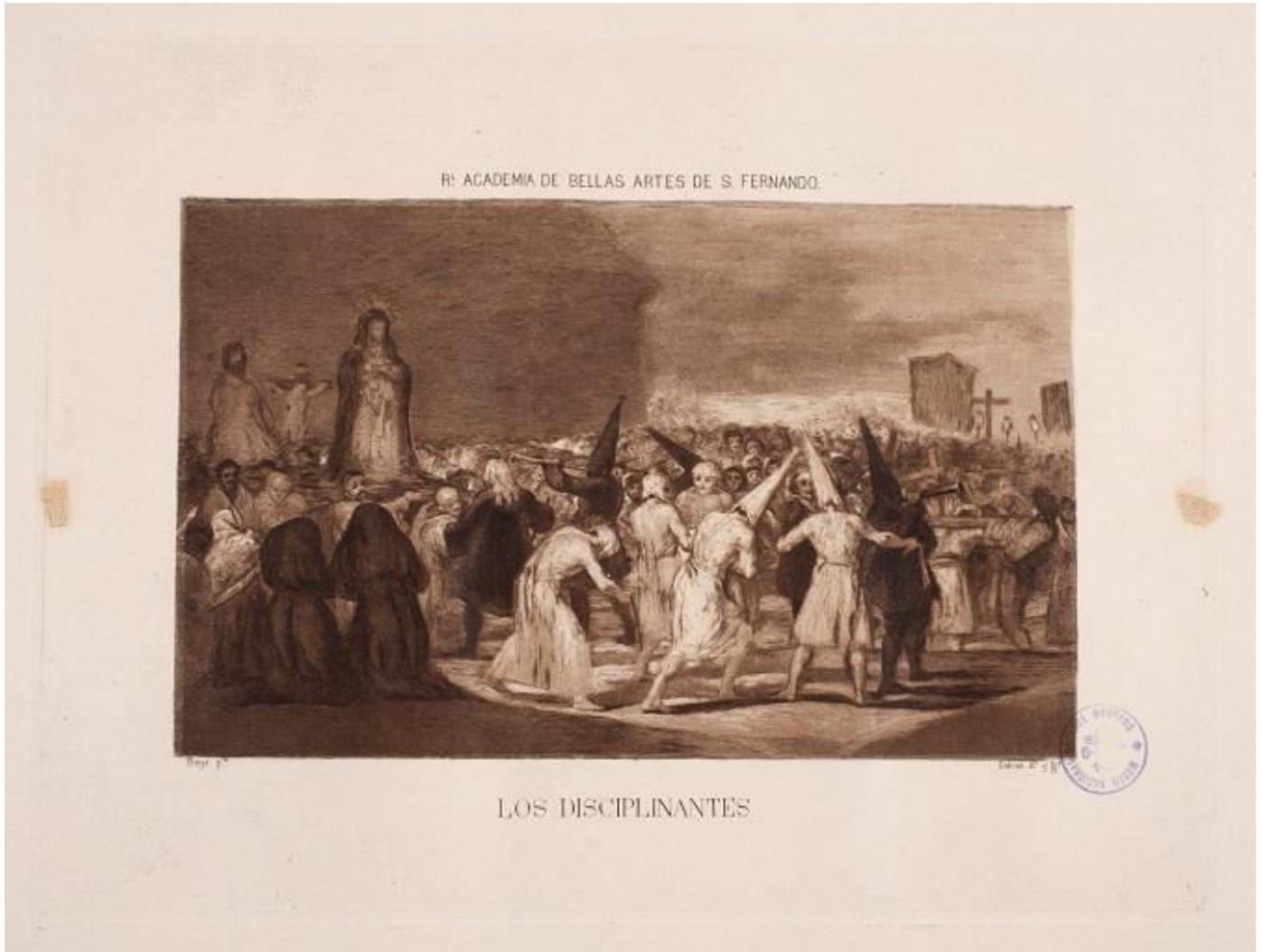
Title: Los disciplinantes / The disciplinaries

Plate size: 212 x 282 mm

Paper size: 350 x 509 mm

Technique: Etching and Aquatint on laid paper

Illustrated proof: Transferred from the Modern Art Museum, Madrid, to the Prado Museum in 1971



Inscriptions: Blue ink stamp Museo Nacional de Arte Moderno (Modern Art Museum, Madrid); R.L ACADEMIA DE NOBLES ARTES DE S. FERNANDO. // Goya p.o – Galvan d.o y g.o // LOS DISCIPLINANTES.

Engraver: José María Galván, based on oil painting by Francisco de Goya y Lucientes (Royal Academy of Fine Arts of San Fernando, inv. 0674)

Engraving date: 1872

Printing date: Twentieth Century

Printed by: Calcografía Nacional, Madrid

Published first in: *Cuadros selectos de la Real Academia de Bellas Artes de San Fernando*, Madrid, [Real Academia de Bellas Artes de San Fernando], 1885, (Imprenta de Manuel Tello)

Museo del Prado Collection: No. G001110

Other collections: Inv. Estampas siglo XIX, Casón Buen Retiro. Núm. 430

Note: This print, number 47 of the Selected Pictures collection of the Royal Academy of Fine Arts of San Fernando, reproduces a painting by Francisco de Goya preserved in the aforementioned institution (inv. 0674). The print was put on sale for the first time around 1881-1885, forming part of the eighth portfolio in the collection, which would end its publication in 1885. The print was accompanied by an explanatory text signed by Francisco Fernández y González.

The engraving on the plate is dated around 1872, since on October 29 of that year the engraver was paid 10,000 reales for the drawing and engraving of several reproductions of Goya's paintings for this series: *Los disciplinantes*, *El entierro de la sardina*, *La corrida de toros*, *Una casa de locos* and *Escena de inquisición* (Archive of the Royal Academy of Fine Arts of San Fernando, Publications Commission, Selected Pictures of the Academy, Sign. 4-54-58). The copper sheet is preserved in the National Calcography, Madrid (R. 4891).

The illustrated print was stamped in the 20th century. In the Prado Museum Library, three more copies are preserved from around 1885, bound (print n. 47 in sign. 18/127, Cerv / 720, and Mad / 834). On the collection, see comment on print Prado Museum G05619.

Literature:

Biblioteca Nacional de España, Repertorio de grabados españoles en la Biblioteca Nacional, 1, Ministerio de Cultura, Secretaría General Técnica, Madrid, 1981, pp. 385-386, n. 816 - 5.

Museo Nacional del Prado, Museo del Prado. Catálogo de estampas, Museo del Prado, Madrid, 1992, pp. p. 298, n. 1537.

Calcografía Nacional, Calcografía Nacional. Catálogo general, II, Real Academia de San Fernando, Madrid, 2004, pp. p. 565, n. 4724.

Note:

The *Cuadros selectos de la Real Academia de Bellas Artes de San Fernando* collection (Selected paintings collection of the Royal Academy of Fine Arts of San Fernando) is made up of a total of 50 prints, which reproduce by means of various engraving techniques, a selection of the most outstanding paintings that were preserved in said institution around 1870-1885. mainly, from the Spanish Baroque school and Francisco de Goya. The prints were published in installments, between 1870 and 1885, in 10 portfolios of 5 prints each, with an explanatory text for each of them written by different members of the Academy such as Valentín Carderera, Pedro de Madrazo or José Amador de los Ríos, among others. The first five portfolios were published between 1870 and 1874, and after a long hiatus, the remaining five were released between 1881 and 1885. According to the academic records, this seven-year interruption was due to the health problems suffered by Pedro de Madrazo, which prevented him from writing the comments in the sixth notebook assigned to him.

With this series, the Academia de San Fernando sought to disseminate its collections, in addition to accommodating the two ways of understanding the reproduction engraving in debate in those years. On the one hand, the traditional burin engraving, based on the theory of lines, followed, for example, by Domingo Martínez Aparici, Ricardo Franch, or Pascual Alegre; and on the other, the etching of interpretation, which was practiced, among the most praised by academics, José María Galván, and above all, Bartolomé Maura, who was the great protagonist of this type of engraving.

Once the plates were executed, the coppers were printed in the National Calcography – where they are still preserved (R. 4356 to 4405)-, while the texts were printed in Manuel Tello's printshops in Madrid. Finally, the notebooks were put on sale in Madrid, at the secretariat of the Academia de San Fernando, and at the Bailly-Baillière and Durán bookstores; and in the provinces, in the Academies, in the Schools of Fine Arts, and in the Commissions of Monuments. The cost of each notebook was 5 pesetas for eventual buyers, and 4 for subscribers.

In the Archive of the Royal Academy of Fine Arts of San Fernando the minutes of the meetings relating to the Commission for the publications of the Academy's Selected Pictures are kept: from the years 1870-1871 (sign. 4-66-3) and from 1880-1883 (sign. Li-3-130), where the vicissitudes of the publication can be followed; in addition, the documents where the payments made to the engravers who participated in the series are recorded (sign. 4-54-58).

In the Cabinet of Drawings and Prints of the Prado Museum there are some individual prints from this collection (G01110, G03243, from G01115 to G01121, and from G05619 to G05638), and the covers and text sheets of notebooks 1, 3 and 4 (G5919, G5920, G5921, and the texts stored in the Box 12-23-02). In addition, the Museum Library houses three complete bound copies (sign. 18/127, Cerv / 720, and Mad / 834).

No.: OTHER ETCHINGS 6

Title: Los disciplinantes / The disciplinaries

Plate size: 212 x 290 mm

Paper size: 375 x 530 mm

Technique: Etching and Aquatint on laid paper

Illustrated proof: From the 1990 edition by the Royal Academy of Fine Arts of San Fernando



Inscriptions: R.L ACADEMIA DE NOBLES ARTES DE S. FERNANDO. // Goya p.o – Galvan d.o y g.o // LOS DISCIPLINANTES.

Engraver: José María Galván, based on oil painting by Francisco de Goya y Lucientes (Royal Academy of Fine Arts of San Fernando, inv. 0674)

Engraving date: 1872

Printing date: 1990

Printed by: Calcografía Nacional, Madrid

Published first in: *Cuadros selectos de la Real Academia de Bellas Artes de San Fernando*, Madrid, [Real Academia de Bellas Artes de San Fernando], 1885, (Imprenta de Manuel Tello)

Museo del Prado Collection: No. G001110

Other collections: Inv. Estampas siglo XIX, Casón Buen Retiro. Núm. 430

Real Academia de Bellas Artes de San Fernando reference: C4891

Note: This print, number 47 of the Selected Pictures collection of the Royal Academy of Fine Arts of San Fernando, reproduces a painting by Francisco de Goya preserved in the aforementioned institution (inv. 0674). The print was put on sale for the first time around 1881-1885, forming part of the eighth portfolio in the collection, which would end its

publication in 1885. The print was accompanied by an explanatory text signed by Francisco Fernández y González.

The engraving on the plate is dated around 1872, since on October 29 of that year the engraver was paid 10,000 reales for the drawing and engraving of several reproductions of Goya's paintings for this series: *Los disciplinantes*, *El entierro de la sardina*, *La corrida de toros*, *Una casa de locos* and *Escena de inquisición* (Archive of the Royal Academy of Fine Arts of San Fernando, Publications Commission, Selected Pictures of the Academy, Sign. 4-54-58). The copper sheet is preserved in the National Calcography, Madrid (R. 4891).

Note: The *Real Academia de Bellas Artes de San Fernando* (San Fernando Royal Fine Arts Academy) in Madrid still had for sale early 2021 some print proofs from the 1990 edition. [This particular one can be bought directly from the RABASF through this link for 211,98 €.](#)



Miguel Orozco

Goya's frescoes in San Antonio de la Florida
& Galván's etchings after them



Goya p.^o



Galvan d.^o g.^o

No.: OTHER ETCHINGS 7

Title: El torero

Plate size: 220 x 278 mm

Paper size: 321 x 540
mm

Technique: Etching on laid
paper

Illustrated proof:

Transferred from the
Modern Art Museum,
Madrid, to the Prado
Museum in 1971

Inscriptions: Blue ink
stamp Museo Nacional de
Arte Moderno (Modern Art
Museum, Madrid); Goya
pintó - J.Galván grabó /
Diciembre 1873 // EL
TORERO/

Engraver: José María
Galván, based on oil
painting by Francisco de
Goya y Lucientes (Nasjonal
Museet in Oslo (NG.M.
01402)

Engraving date: 1874

Printing date: Twentieth
Century

Printed by: Calcografía
Nacional, Madrid

Published first in: *El
Grabador al Aguafuerte*,
Madrid, Sociedad de
Artistas, 1875, vol. 1

Museo del Prado Collection: No. G001112

Other collections: Inv. Estampas siglo XIX, Casón Buen Retiro. Núm. 433

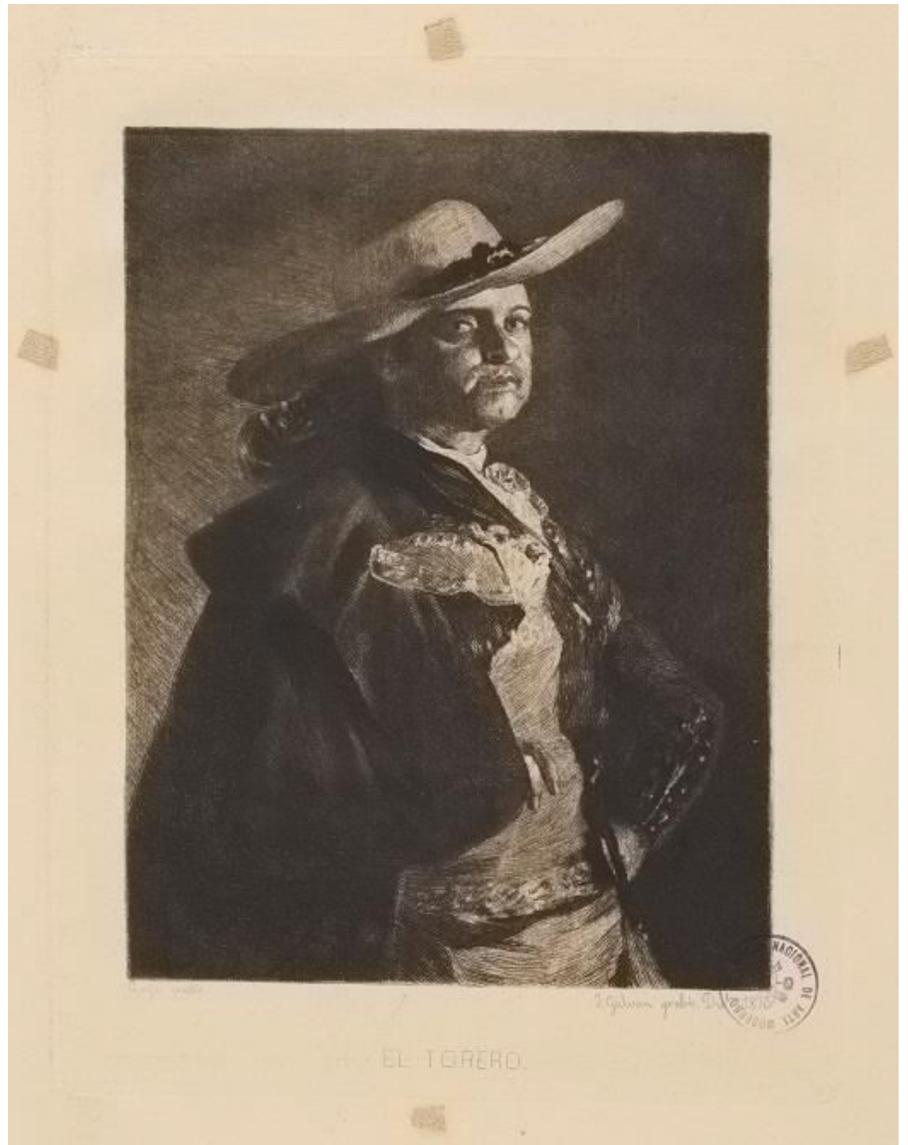
Note: This proof, printed in the 20th century, copies a Goya painting preserved in the Nasjonal Museet in Oslo (NG.M. 01402), which was considered Goya's in the 19th century, as the inscription says. Originally, the sheet was engraved as part of the collection *El Grabador al Aguafuerte* (The Etching Engraver), this being print number 3 of the first volume, which was put on sale in the first installment of 1874. This delivery ranged from prints number 1 to print. 5. The copper sheet is preserved in the National Calcography, Madrid (R. 4873).

Two more copies are preserved in the Cabinet of Drawings and Prints of the Prado Museum: one, stamped around 1874 (G01954), and another, also from the 20th century (G01113). Also, the first complete volume of this series (from G01952 to G01999).



No.: OTHER ETCHINGS 8**5. El torero siglo XX****Title:** El torero II**Plate size:** 235 x 175 mm**Paper size:** 540 x 321
mm**Technique:** Etching on laid
paper**Illustrated proof:**Transferred from the
Modern Art Museum,
Madrid, to the Prado
Museum in 1971**Inscriptions:** Blue ink
stamp Museo Nacional de
Arte Moderno (Modern Art
Museum, Madrid); Goya
pintó - J.Galván grabó /
Diciembre 1873**Engraver:** José María
Galván, based on oil
painting by Francisco de
Goya y Lucientes (Nasjonal
Museum in Oslo (NG.M.
01402)**Engraving date:** 1873**Printing date:** Twentieth
Century**Printed by:** Calcografía
Nacional, Madrid**Published first in:** *El
Grabador al Aguafuerte*,
Madrid, Sociedad de
Artistas, 1875, vol. 1**Museo del Prado****Collection:** No. G001113**Other collections:** Inv. Estampas siglo XIX, Casón Buen Retiro. Núm. 434**Note:** This proof, printed in the 20th century, copies a Goya painting preserved in the Nasjonal Museum in Oslo (NG.M. 01402), which was considered Goya's in the 19th century, as the inscription says. Originally, the sheet was engraved as part of the collection *El Grabador al Aguafuerte* (The Etching Engraver), this being print number 3 of the first volume, which was put on sale in the first installment of 1874. This delivery ranged from prints number 1 to print. 5. The copper sheet is preserved in the National Calcography, Madrid (R. 4873).

Two more copies are preserved in the Cabinet of Drawings and Prints of the Prado Museum: one, stamped around 1874 (G01954), and another, also from the 20th century (G01112). Also, the first complete volume of this series (from G01952 to G01999).



No.: OTHER ETCHINGS 9**5. El torero siglo XX****Title:** El torero III**Plate size:** 235 x 173 mm**Paper size:** 470 x 321 mm**Technique:** Etching on laid paper**Illustrated proof:** Artist proof No.

2

Inscriptions: EL GRABADOR --
AL AGUAFUERTE dry stamp / 3. //
Goya pintó. -- J. Galván grabó.
Dic.bre 1873**Engraver:** José María Galván, based
on oil painting by Francisco de Goya
y Lucientes (Nasjonal Museet in
Oslo (NG.M. 01402))**Engraving date:** 1873**Printing date:** 1874**Printed by:** Calcografía Nacional,
Madrid**Published first in:** *El Grabador al
Aguafuerte*, Madrid, Sociedad de
Artistas, 1874, vol. I, print No. 3,
First delivery of 1874**Museo del Prado Collection:** No.
G001954**Other collections:** Inv. Estampas
siglo XIX, Casón Buen Retiro. Núm.
434

RABASF No. R. 4873.

Literature:*El aguafuerte en el siglo XIX*, op.
cit., n. 93, p. 56.Museo del Prado. *Catálogo de
estampas*, op. cit., n. 1543, p. 301.**Note:** This proof, printed in the 20th century, copies a Goya painting preserved in the Nasjonal Museet in Oslo (NG.M. 01402), which was considered Goya's in the 19th century, as the inscription says. Originally, the sheet was engraved as part of the collection *El Grabador al Aguafuerte* (The Etching Engraver), this being print number 3 of the first volume, which was put on sale in the first installment of 1874. This delivery ranged from prints number 1 to print. 5. The copper sheet is preserved in the National Calcography, Madrid (R. 4873).

Two more copies are preserved in the Cabinet of Drawings and Prints of the Prado Museum: one, stamped around 1874 (G01112), and another, also from the 20th century (G01113). Also, the first complete volume of this series (from G01952 to G01999).



No.: OTHER ETCHINGS 10

Title: La reina María
Luisa a caballo

Plate size: 280 x 216
mm

Paper size: 628 x 450
mm

Technique: Etching and
aquatint on wove paper

Illustrated proof:
Transferred from the
Modern Art Museum,
Madrid, to the Prado
Museum in 1971

Inscriptions: Blue ink
stamp Museo Nacional de
Arte Moderno (Modern
Art Museum, Madrid); 6.
// Goya pintó -- J. Galvan
grabó en 1874 // Da
MARIA LUISA

Engraver: José María
Galván, based on oil
painting by Francisco de
Goya y Lucientes (Prado
Museum P00720)

Engraving date: 1874

Printing date:
Twentieth Century

Printed by: Calcografía
Nacional, Madrid

Published first in: *El
Grabador al Aguafuerte*,
Madrid, Sociedad de
Artistas, 1875, vol. I,
print No. 6. Second delivery of 1874

Museo del Prado Collection: No. G001114

Other collections: Inv. Estampas siglo XIX, Casón Buen Retiro. Núm. 423
RABASF No. R. 4880.

Note: This proof, printed in the 20th century, copies a Goya painting preserved in the Museo del Prado, Madrid (P00720). The sheet was engraved as part of the collection *El Grabador al Aguafuerte* (The Etching Engraver), this being print number 6 of the first volume, which was put on sale in the first installment of 1874. This delivery ranged from prints number 6 to print. 9. The copper sheet is preserved in the National Calcography, Madrid (R. 4880).

One more copy is preserved in the Cabinet of Drawings and Prints of the Prado Museum (G01957), together with the first complete volume of this series (from G01952 to G01999).



**No.: OTHER
ETCHINGS 11**

**Title: La reina María
Luisa a caballo**

Plate size: 278 x 216
mm

Paper size: 470 x 321
mm

Technique: Etching and
Aquatint on wove paper

Illustrated proof: Artist
proof No. 2

Inscriptions: EL
GRABADOR -- AL
AGUAFUERTE "2" dry
stamp / 6. // Goya pinto --
J. Galvan grabo. En. 1874

Engraver: José María
Galván, based on an oil
painting by Francisco de
Goya y Lucientes (Prado
Museum P00720)

Engraving date: 1874

Printing date: 1874

Printed by: Calcografía
Nacional, Madrid

Published in: *El Grabador
al Aguafuerte*, Madrid,
Sociedad de Artistas,
[1876-1878], vol. 1 Print
No. 6

Museo del Prado Collection: No. G001957

Note: This print copies a Goya painting preserved in the Museo del Prado, Madrid (P00720). The sheet was engraved as part of the collection *El Grabador al Aguafuerte* (The Etching Engraver), this being print number 6 of the first volume, which was put on sale in the first installment of 1874. This delivery ranged from prints number 6 to print. 9. The copper sheet is preserved in the National Calcography, Madrid (R. 4880).

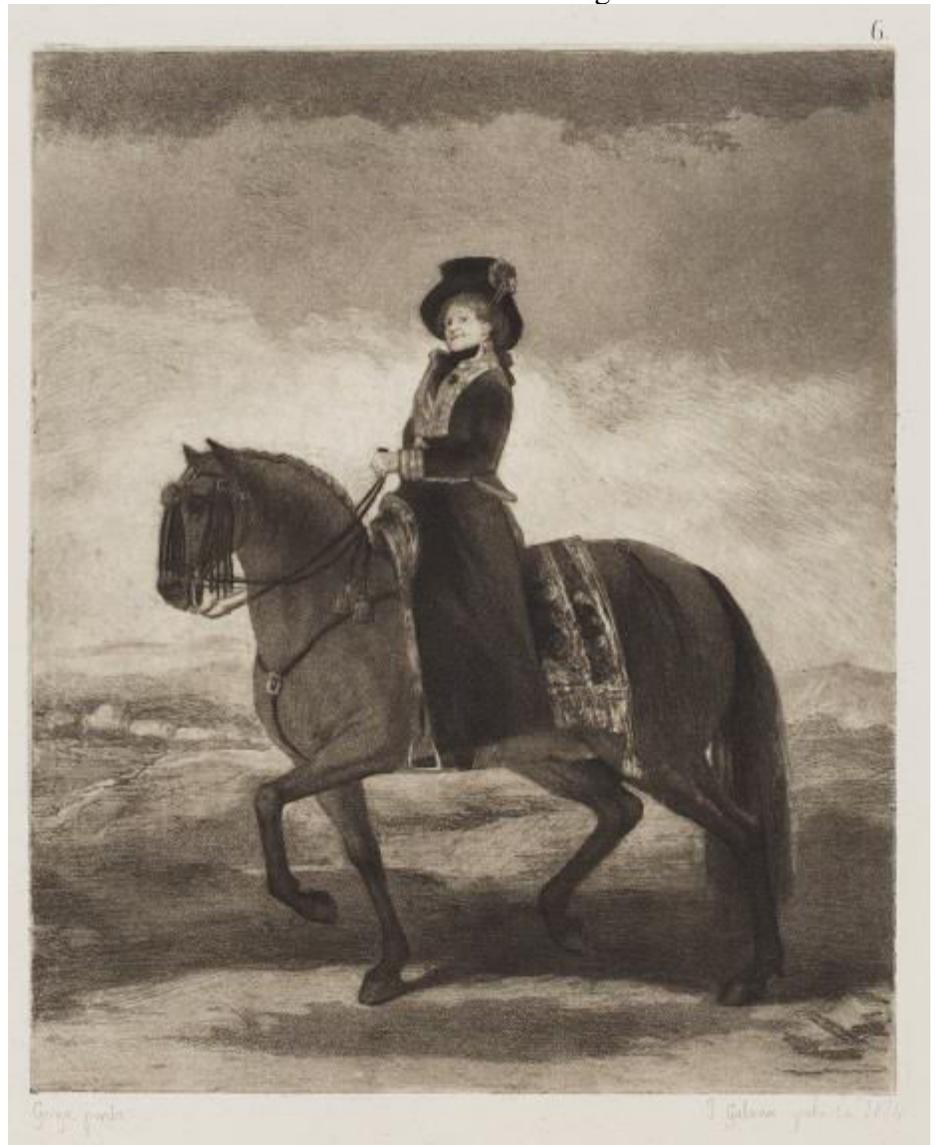
One more copy is preserved in the Cabinet of Drawings and Prints of the Prado Museum (G001114), together with the first complete volume of this series (from G01952 to G01999).

Literature:

Biblioteca Nacional de España, Repertorio de grabados españoles en la Biblioteca Nacional, 1, Ministerio de Cultura, Secretaría General Técnica, 1981, pp. 385.

Museo Nacional del Prado, Museo del Prado. Catálogo de estampas, Museo del Prado, Madrid, 1992, pp. 301, n. 1546.

Calcografía Nacional (España), Calcografía Nacional: catálogo general, I, Calcografía Nacional, Madrid, 2004, pp. 548, n.4609.



No.: OTHER ETCHINGS 12

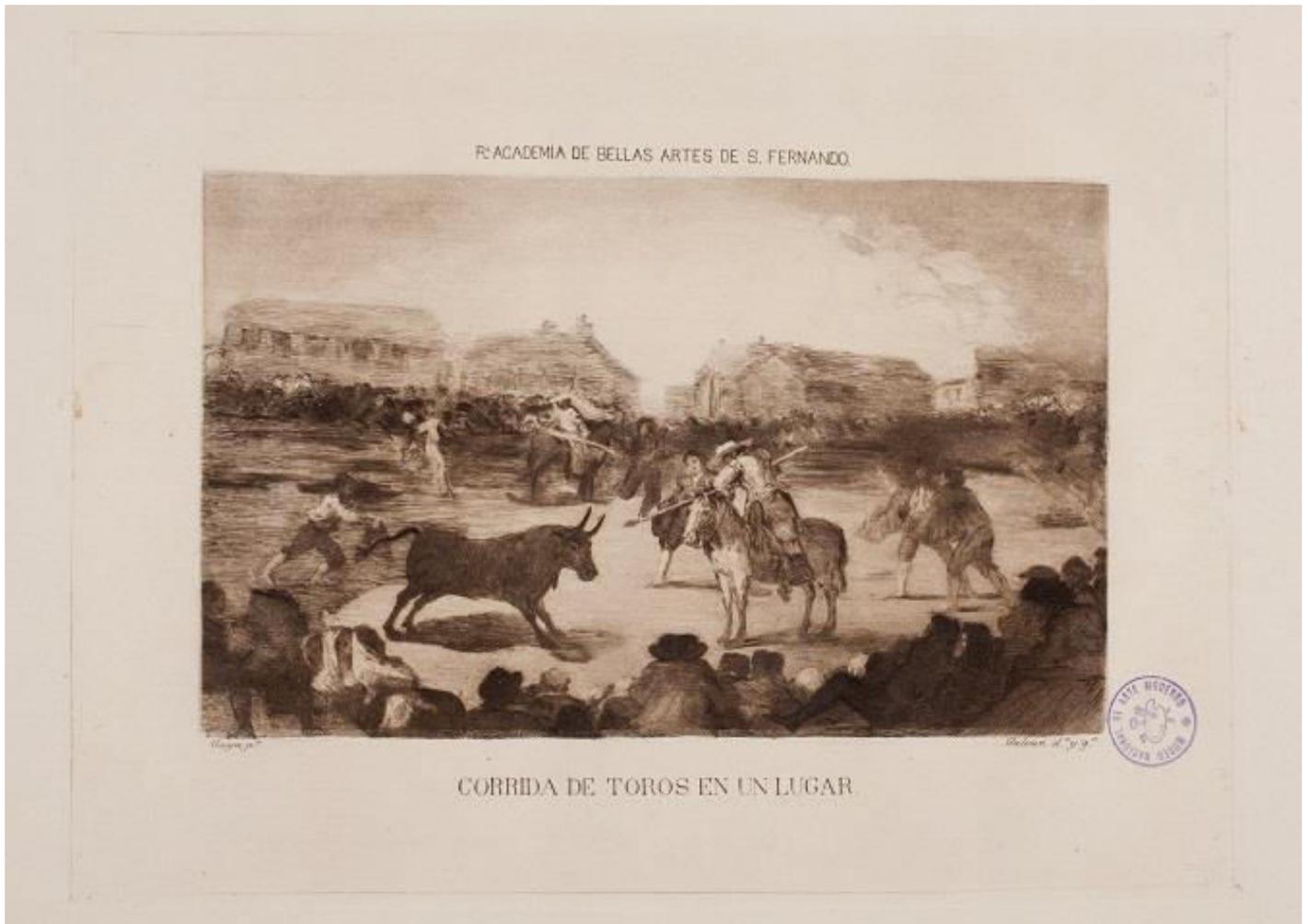
Title: La corrida de toros

Plate size: 208 x 280 mm (214 x 291 mm)

Paper size: 350 x 503 mm

Technique: Etching and Aquatint on laid paper

Illustrated proof: Transferred from the Modern Art Museum, Madrid, to the Prado Museum in 1971



Inscriptions: Blue ink stamp Museo Nacional de Arte Moderno (Modern Art Museum, Madrid); R.L ACADEMIA DE BELLAS ARTES DE S. FERNANDO. // Goya p.o – Galvan d.o y g.o // CORRIDA DE TOROS EN UN LUGAR.

Engraver: José María Galván, based on oil painting by Francisco de Goya y Lucientes (Royal Academy of Fine Arts of San Fernando, inv. 0675)

Engraving date: 1872

Printing date: Twentieth Century

Printed by: Calcografía Nacional, Madrid

Published first in: *Cuadros selectos de la Real Academia de Bellas Artes de San Fernando*, Madrid, [Real Academia de Bellas Artes de San Fernando], 1885, (Imprenta de Manuel Tello)

Museo del Prado Collection: No. G001115

Other collections: Inv. Estampas siglo XIX, Casón Buen Retiro. Núm. 431

Note: This print, number 50 of the Selected Pictures collection of the Royal Academy of Fine Arts of San Fernando, reproduces a painting by Francisco de Goya preserved in the aforementioned institution (inv. 0675). The print was put on sale for the first time around 1881-1885, forming part of the ninth portfolio in the collection, which would end its publication in 1885. The print was accompanied by an explanatory text signed by José María Avrial.

The engraving on the plate is dated around 1872, since on October 29 of that year the engraver was paid 10,000 reales for the drawing and engraving of several reproductions of Goya's paintings for this series: *Los disciplinantes*, *El entierro de la sardina*, *La corrida de toros*, *Una casa de locos* and *Escena de inquisición* (Archive of the Royal Academy of Fine Arts of San Fernando, Publications Commission, Selected Pictures of the Academy, Sign. 4-54-58).

The illustrated print was stamped in the 20th century. In the Prado Museum Library, three more copies are preserved from around 1885, bound (print n. 50 in sign. 18/127, Cerv / 720, and Mad / 834). For an explanation on the *Cuadros selectos de la Real Academia de Bellas Artes de San Fernando* collection (Selected paintings collection of the Royal Academy of Fine Arts of San Fernando) see the entry OTHER ETCHINGS 5 (*Los disciplinantes*)

Literature:

Biblioteca Nacional de España, Repertorio de grabados españoles en la Biblioteca Nacional, 1, Ministerio de Cultura, Secretaría General Técnica, Madrid, 1981, pp. 385-386, n. 816 - 5.

Museo Nacional del Prado, Museo del Prado. Catálogo de estampas, Museo del Prado, Madrid, 1992, pp. p. 298, n. 1540.

Calcografía Nacional, Calcografía Nacional. Catálogo general, II, Real Academia de San Fernando, Madrid, 2004, pp. p.566, n. 4727.

No.: OTHER ETCHINGS 13**Title:** El entierro de la sardina / Burial of the Sardine**Plate size:** 303 x 213 mm**Paper size:** 375 x 530 mm**Technique:** Etching and Aquatint on laid paper**Illustrated proof:** Transferred from the Modern Art Museum, Madrid, to the Prado Museum in 1971**Inscriptions:** Blue ink stamp Museo Nacional de Arte Moderno (Modern Art Museum, Madrid); ACADEMIA DE NOBLES ARTES DE S. FERNANDO. // Goya p.to – Galván g.o // EL ENTIERRO DE LA SARDINA.**Engraver:** José María Galván, based on oil painting by Francisco de Goya y Lucientes (Royal Academy of Fine Arts of San Fernando, inv. 0676)**Engraving date:** 1872**Printing date:** Twentieth Century**Printed by:** Calcografía Nacional, Madrid**Published first in:** *Cuadros selectos de la Real Academia de Bellas Artes de San Fernando*, Madrid, [Real Academia de

Bellas Artes de San Fernando], 1885, (Imprenta de Manuel Tello). There was also an edition by the Calcografía Nacional in 1985 (See second photo)

Museo del Prado Collection: No. G001116**Other collections:** Inv. Estampas siglo XIX, Casón Buen Retiro. Núm. 432**Note:** This print, number 46 of the Selected Pictures collection of the Royal Academy of Fine Arts of San Fernando, reproduces a painting by Francisco de Goya preserved in the aforementioned institution (inv. 0676). The print was put on sale for the first time around 1874, forming part of the fifth portfolio in the collection, which would end its publication in 1885. The print was accompanied by an explanatory text signed by Leopoldo Augusto Cueto.The engraving on the plate is dated around 1872, since on October 29 of that year the engraver was paid 10,000 reales for the drawing and engraving of several reproductions of Goya's paintings for this series: *Los disciplinantes*, *El entierro de la sardina*, *La corrida de toros*, *Una casa de locos* and *Escena de inquisición* (Archive of the Royal

Academy of Fine Arts of San Fernando, Publications Commission, Selected Pictures of the Academy, Sign. 4-54-58).

The illustrated print was stamped in the 20th century. In the Prado Museum Library, three more copies are preserved from around 1885, bound (print n. 46 in sign. 18/127, Cerv / 720, and Mad / 834).

For an explanation on the *Cuadros selectos de la Real Academia de Bellas Artes de San Fernando* collection (Selected paintings collection of the Royal Academy of Fine Arts of San Fernando) see the entry OTHER ETCHINGS 5 (*Los disciplinantes*)

Literature:

Biblioteca Nacional de España, Repertorio de grabados españoles en la Biblioteca Nacional, 1, Ministerio de Cultura, Secretaría General Técnica, Madrid, 1981, pp. 385-386, n. 816 - 5.

Museo Nacional del Prado, Museo del Prado. Catálogo de estampas, Museo del Prado, Madrid, 1992, pp. p. 298, n. 1536.

Calcografía Nacional, Calcografía Nacional. Catálogo general, II, Real Academia de San Fernando, Madrid, 2004, pp. p. 565, n. 4723.



No.: OTHER ETCHINGS 14

Title: El entierro de la sardina / Burial of the Sardine

Plate size: 298 x 212 mm

Paper size: 503 x 348 mm

Technique: Etching and Aquatint on laid paper

Illustrated proof: From the 1980 edition by the Royal Academy of Fine Arts of San Fernando

Inscriptions: Blue ink stamp Museo Nacional de Arte Moderno (Modern Art Museum, Madrid); ACADEMIA DE NOBLES ARTES DE S. FERNANDO. // Goya p.to – Galván g.o // EL ENTIERRO DE LA SARDINA.

Engraver: José María Galván, based on oil painting by Francisco de Goya y Lucientes (Royal Academy of Fine Arts of San Fernando, inv. 0676)

Engraving date: 1872

Printing date: Around 1980

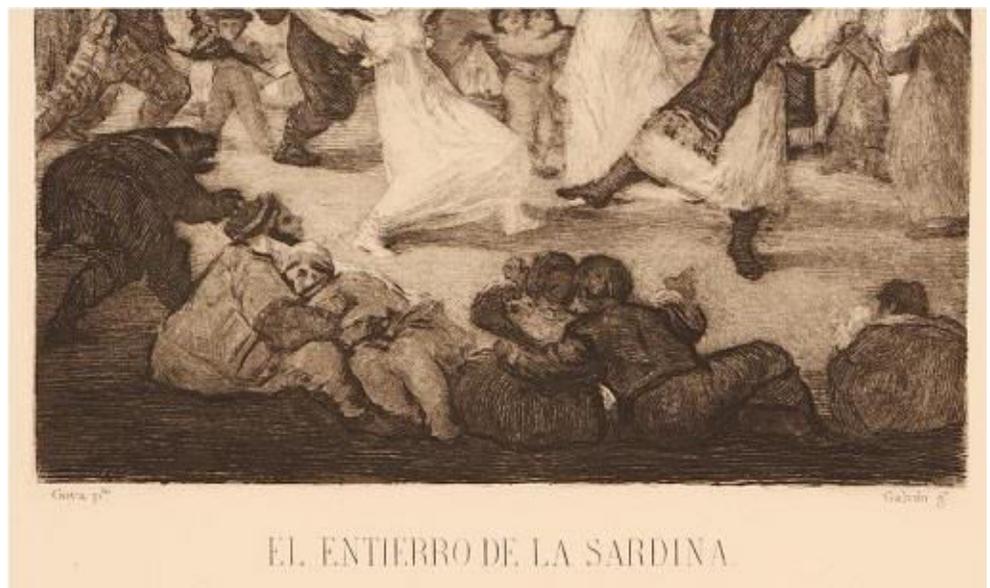
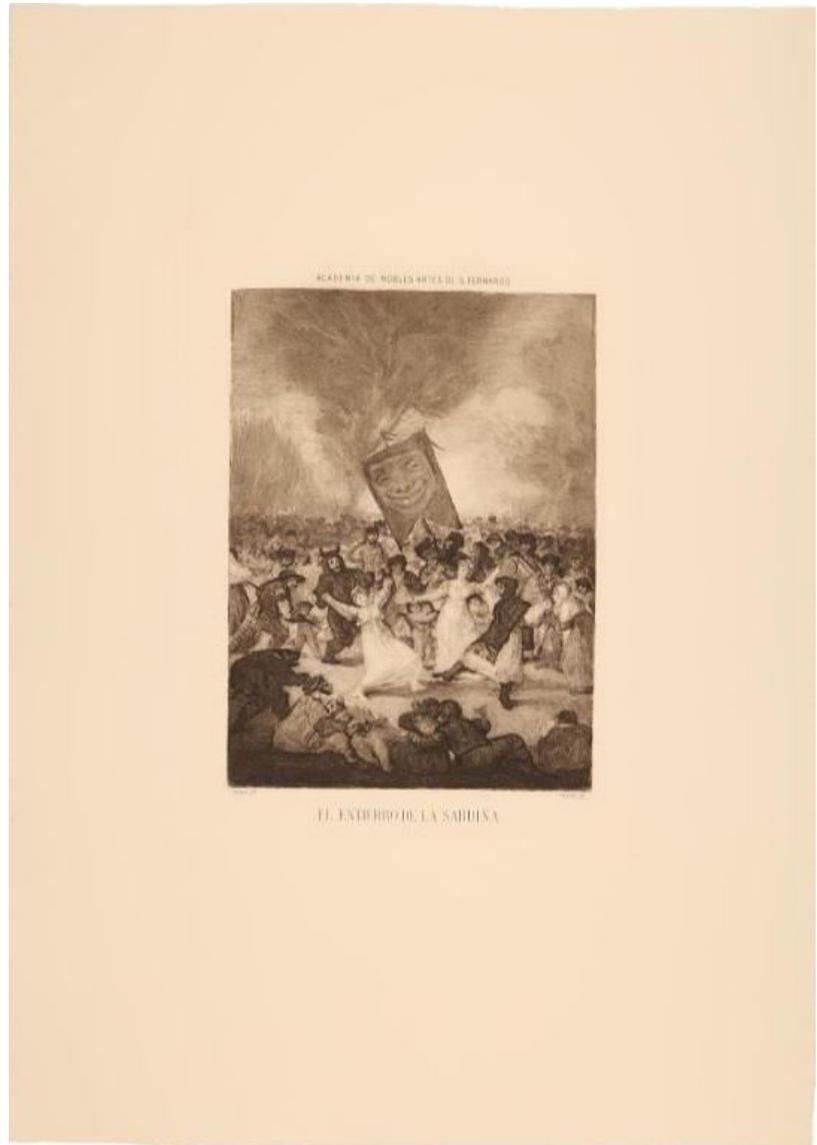
Printed by: Calcografía Nacional, Madrid

Published first in: *Cuadros selectos de la Real Academia de Bellas Artes de*

San Fernando, Madrid, [Real Academia de Bellas Artes de San Fernando], 1885, (Imprenta de Manuel Tello).

There was also an edition by the Calcografía Nacional in 1985 (See second photo)

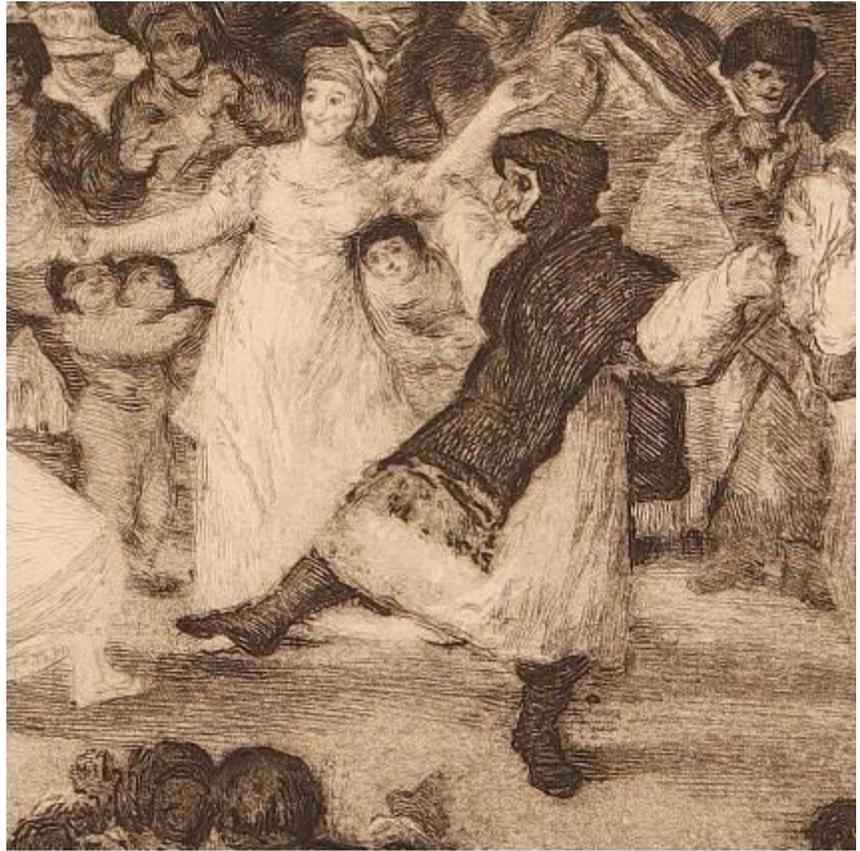
Museo del Prado Collection: No. G001116



Other collections: Inv. Estampas siglo XIX, Casón Buen Retiro. Núm. 432

Real Academia de Bellas Artes de San Fernando reference: C4707

Note: This print, number 46 of the Selected Pictures collection of the Royal Academy of Fine Arts of San Fernando, reproduces a painting by Francisco de Goya preserved in the aforementioned institution (inv. 0676). The print was put on sale for the first time around 1874, forming part of the fifth portfolio in the collection, which would end its publication in 1885. The print was accompanied by an explanatory text signed by Leopoldo Augusto Cueto. The *Real Academia de Bellas Artes de San Fernando* (San Fernando Royal Fine Arts Academy) in Madrid still had for sale early 2021 some print proofs from the 1990 edition. [This particular one can be bought directly from the RABASF through this link for 211,98 €](#). Also illustrated are three details of the print.



No.: OTHER ETCHINGS 15

Title: Una casa de locos / A mad House

Plate size: 215 x 280 mm

Paper size: 350 x 511 mm

Technique: Etching and Aquatint on laid paper

Illustrated proof: Transferred from the Modern Art Museum, Madrid, to the Prado Museum in 1971



Inscriptions: Blue ink stamp Museo Nacional de Arte Moderno (Modern Art Museum, Madrid); ACADEMIA DE NOBLES ARTES DE S. FERNANDO. // Goya p.to – Galván dib.o y g.o // UNA CASA DE LOCOS.

Engraver: José María Galván, based on oil painting by Francisco de Goya y Lucientes (Royal Academy of Fine Arts of San Fernando, inv. 0672)

Engraving date: 1872

Printing date: Twentieth Century

Printed by: Calcografía Nacional, Madrid

Published first in: *Cuadros selectos de la Real Academia de Bellas Artes de San Fernando*, Madrid, [Real Academia de Bellas Artes de San Fernando], 1885, (Imprenta de Manuel Tello)

Museo del Prado Collection: No. G001117

Other collections: Inv. Estampas siglo XIX, Casón Buen Retiro. Núm. 432

Note: This print, number 48 of the Selected Pictures collection of the Royal Academy of Fine Arts of San Fernando, reproduces a painting by Francisco de Goya preserved in the aforementioned institution (inv. 0672). The stamp was put on sale for the first time around 1881-1885, forming part of the eighth portfolio in the collection, which would end its publication in 1885. The print was accompanied by an explanatory text signed by Juan de Dios de la Rada y Delgado.

The engraving on the plate is dated around 1872, since on October 29 of that year the engraver was paid 10,000 reales for the drawing and engraving of several reproductions of Goya's paintings for this series: *Los disciplinantes*, *El entierro de la sardina*, *La corrida de toros*, *Una casa de locos* and *Escena de inquisición* (Archive of the Royal Academy of Fine Arts of San Fernando, Publications Commission, Selected Pictures of the Academy, Sign. 4-54-58).

The illustrated print was stamped in the 20th century. In the Prado Museum Library, three more copies are preserved from around 1885, bound (print n. 48 in sign. 18/127, Cerv / 720, and Mad / 834). For an explanation on the *Cuadros selectos de la Real Academia de Bellas Artes de San Fernando* collection (Selected paintings collection of the Royal Academy of Fine Arts of San Fernando) see the entry OTHER ETCHINGS 5 (*Los disciplinantes*)

Literature:

Biblioteca Nacional de España, Repertorio de grabados españoles en la Biblioteca Nacional, 1, Ministerio de Cultura, Secretaría General Técnica, Madrid, 1981, pp. 385-386, n. 816 - 5.

Museo Nacional del Prado, Museo del Prado. Catálogo de estampas, Museo del Prado, Madrid, 1992, pp. p. 298, n.1538.

Calcografía Nacional, Calcografía Nacional. Catálogo general, II, Real Academia de San Fernando, Madrid, 2004, pp. p. 565, n. 4725.

No.: OTHER ETCHINGS 16

Title: Una casa de locos
/ A mad House

Plate size: 213 x 285
mm

Paper size: 375 x 530
mm

Technique: Etching and
Aquatint on laid paper

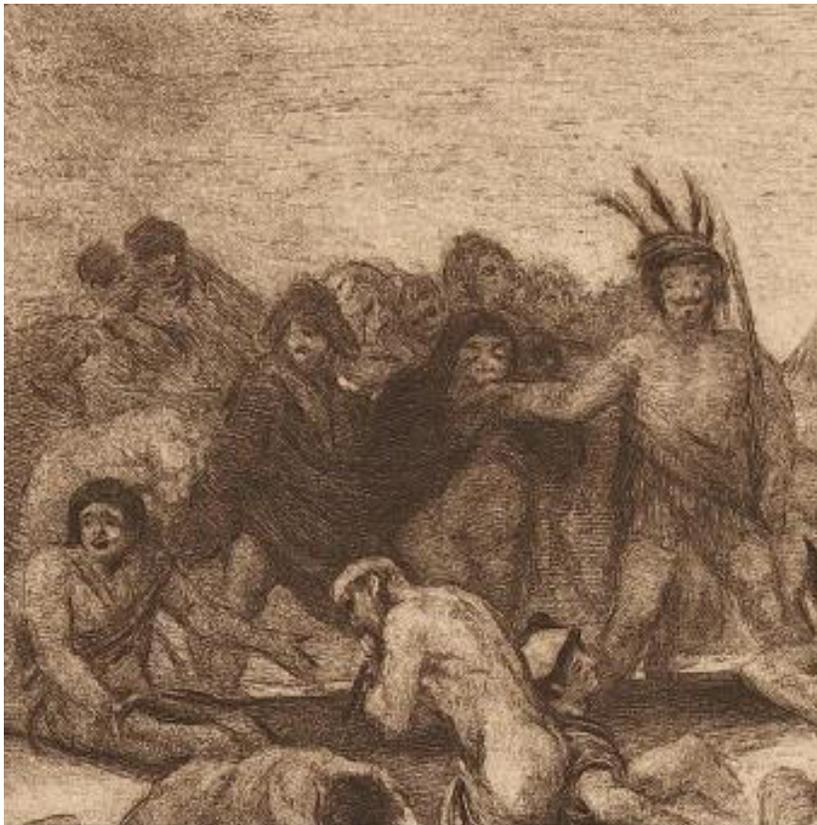
Illustrated proof: From
the 1990 edition by the
Royal Academy of Fine
Arts of San Fernando

Inscriptions: ACADEMIA
DE NOBLES ARTES DE
S. FERNANDO. // Goya
p.to – Galván dib.o y g.o //
UNA CASA DE LOCOS.

Engraver: José María
Galván, based on oil
painting by Francisco de
Goya y Lucientes (Royal Academy of Fine Arts of San Fernando, inv. 0672)

Engraving date: 1872

Printing date: 1990



Printed by: Calcografía
Nacional, Madrid

Published first in:
*Cuadros selectos de la
Real Academia de
Bellas Artes de San
Fernando*, Madrid,
[Real Academia de
Bellas Artes de San
Fernando], 1885,
(Imprenta de Manuel
Tello)

Museo del Prado

Collection: No.
G001117

Other collections: Inv.
Estampas siglo XIX, Casón
Buen Retiro. Núm. 432

**Real Academia de
Bellas Artes de San
Fernando reference:**

C4708

Miguel Orozco

Goya's frescoes in San Antonio de la Florida
& Galván's etchings after them

Note: This print, number 48 of the Selected Pictures collection of the Royal Academy of Fine Arts of San Fernando, reproduces a painting by Francisco de Goya preserved in the aforementioned institution (inv. 0672). The stamp was put on sale for the first time around 1881-1885, forming part of the eighth portfolio in the collection, which would end its publication in 1885. The print was accompanied by an explanatory text signed by Juan de Dios de la Rada y Delgado.

Note: Also illustrated are three details of the print. The *Real Academia de Bellas Artes de San Fernando* (San Fernando Royal Fine Arts Academy) in Madrid still had for sale early 2021 some print proofs from the 1990 edition. [This particular one can be bought directly from the RABASF through this link for 211,98 €.](#)



No.: OTHER ETCHINGS 17

Title: Escena de inquisición

Plate size: 216 x 285 mm

Paper size: 350 x 502 mm

Technique: Etching and Aquatint on laid paper

Illustrated proof: Transferred from the Modern Art Museum, Madrid, to the Prado Museum in 1971



Inscriptions: Blue ink stamp Museo Nacional de Arte Moderno (Modern Art Museum, Madrid); R. L ACADEMIA DE BELLAS ARTES DE S. FERNANDO. // Goya p.o – Galvan d.o y g.o // TRIBUNAL DE LA INQUISICIÓN.

Engraver: José María Galván, based on oil painting by Francisco de Goya y Lucientes (Royal Academy of Fine Arts of San Fernando, inv. 0672)

Engraving date: 1872

Printing date: Twentieth Century

Printed by: Calcografía Nacional, Madrid

Published first in: *Cuadros selectos de la Real Academia de Bellas Artes de San Fernando*, Madrid, [Real Academia de Bellas Artes de San Fernando], 1885, (Imprenta de Manuel Tello)

Museo del Prado Collection: No. G001118

Other collections: Inv. Estampas siglo XIX, Casón Buen Retiro. Núm. 438

Note: This print, number 49 of the Selected Pictures collection of the Royal Academy of Fine Arts of San Fernando, reproduces a painting by Francisco de Goya preserved in the aforementioned institution (inv. 0673). The print was put on sale for the first time around 1881-1885, forming part of the ninth portfolio in the collection, which would end its publication in 1885. The print was accompanied by an explanatory text signed by José María Avrial.

The engraving on the plate is dated around 1872, since on October 29 of that year the engraver was paid 10,000 reales for the drawing and engraving of several reproductions of Goya's paintings for this series: *Los disciplinantes*, *El entierro de la sardina*, *La corrida de toros*, *Una casa de locos* and *Escena de inquisición* (Archive of the Royal Academy of Fine Arts of San Fernando, Publications Commission, Selected Pictures of the Academy, Sign. 4-54-58).

The illustrated print was stamped in the 20th century. In the Prado Museum Library, three more copies are preserved from around 1885, bound (print n. 49 in sign. 18/127, Cerv / 720, and Mad / 834). For an explanation on the *Cuadros selectos de la Real Academia de Bellas Artes de San Fernando* collection (Selected paintings collection of the Royal Academy of Fine Arts of San Fernando) see the entry OTHER ETCHINGS 5 (*Los disciplinantes*)

Literature:

Biblioteca Nacional de España, Repertorio de grabados españoles en la Biblioteca Nacional, 1, Ministerio de Cultura, Secretaría General Técnica, Madrid, 1981, pp. 385-386, n. 816 - 5.

Museo Nacional del Prado, Museo del Prado. Catálogo de estampas, Museo del Prado, Madrid, 1992, pp. p. 298, n.1539.

Calcografía Nacional, Calcografía Nacional. Catálogo general, II, Real Academia de San Fernando, Madrid, 2004, pp. p. 566, n. 4726.

No.: OTHER ETCHINGS 18

Title: José Luis Munárriz

Plate size: 275 x 219 mm

Paper size: 515 x 352 mm

Technique: Etching and Aquatint on laid paper

Illustrated proof: Transferred from the Modern Art Museum, Madrid, to the Prado Museum in 1971

Inscriptions: Blue ink stamp Museo Nacional de Arte Moderno (Modern Art Museum, Madrid); R.L ACADEMIA DE BELLAS ARTES DE S. FERNANDO. // GOYA P.o – GALVAN G.o // D. JOSÉ LUIS MUNARRIZ.

Engraver: José María Galván, based on oil painting by Francisco de Goya y Lucientes (Royal Academy of Fine Arts of San Fernando, inv. 0680)

Engraving date:

1883

Printing date:

Twentieth Century

Printed by:

Calcografía Nacional,
Madrid

Published first in:

Cuadros selectos de la Real Academia de Bellas Artes de San Fernando, Madrid, [Real Academia de Bellas Artes de San Fernando], 1885, (Imprenta de Manuel Tello)

Museo del Prado

Collection: No.

G001119

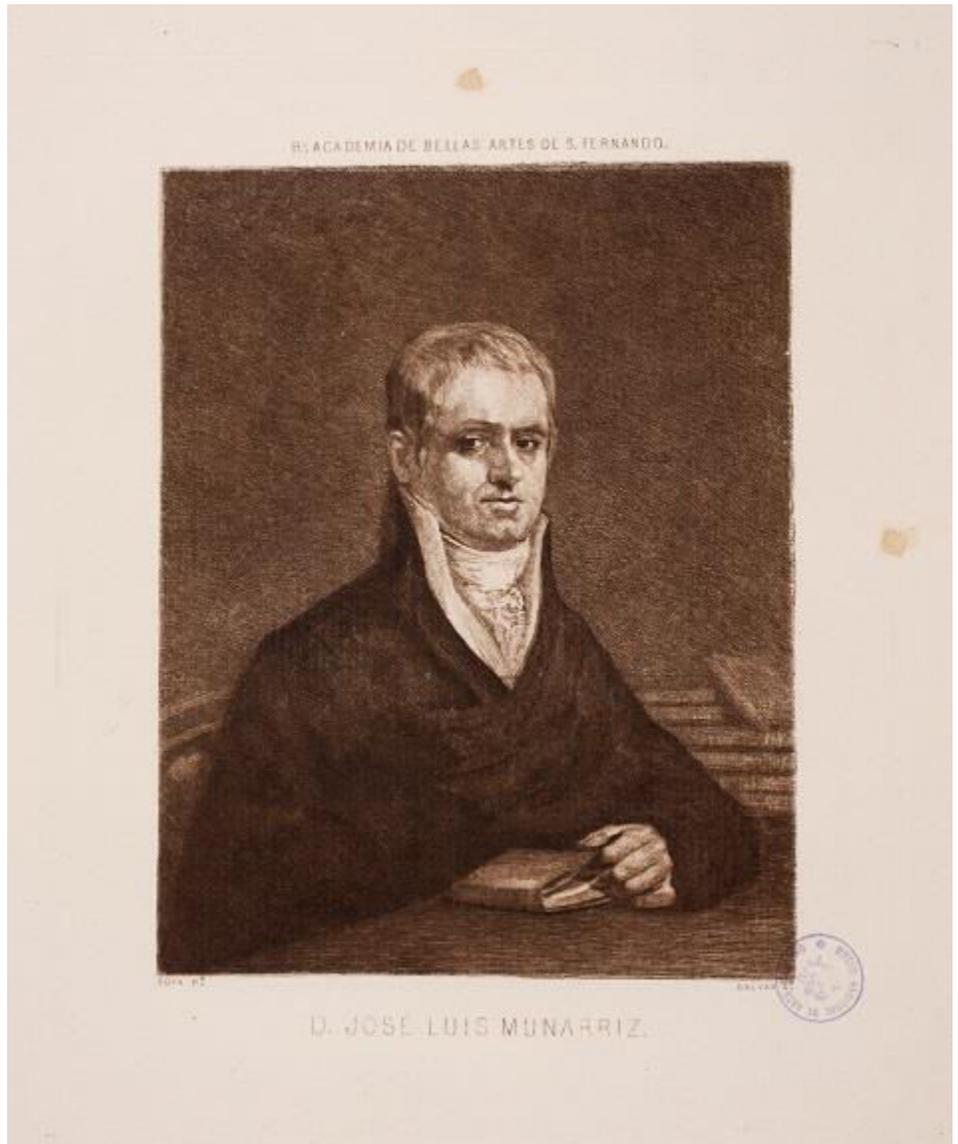
Other collections: Inv.

Estampas siglo XIX,

Casón Buen Retiro.

Núm. 438

Note: This print, number 44 of the Selected Pictures collection of the Royal Academy of Fine Arts of San Fernando, reproduces a painting by Francisco de Goya



preserved in the aforementioned institution (inv. 0680). The print was put on sale for the first time around 1885, forming part of the tenth portfolio in the collection, which would end its publication in 1885. The print was accompanied by an explanatory text signed by Francisco María Tubino.

The engraving of the plate is dated around 1883, since on April 11 of that year José María Galván y Candela was paid 2,500 reales for the drawing and engraving (Archive of the Royal Academy of Fine Arts of San Fernando, Minutes the meetings of the Publications Commission: Selected Paintings of the Academy, Sign. 4-54-58). The copper sheet is preserved in the National Calcography, Madrid (R. 4702).

The illustrated print was stamped in the 20th century. In the Prado Museum Library, three more copies are preserved from around 1885, bound (print n. 49 in sign. 18/127, Cerv / 720, and Mad / 834).

For an explanation on the *Cuadros selectos de la Real Academia de Bellas Artes de San Fernando* collection (Selected paintings collection of the Royal Academy of Fine Arts of San Fernando) see the entry OTHER ETCHINGS 5 (*Los disciplinantes*)

Literature:

Biblioteca Nacional de España, Repertorio de grabados españoles en la Biblioteca Nacional, 1, Ministerio de Cultura, Secretaría General Técnica, Madrid, 1981, pp. 385-386, n. 816 - 5.

Museo Nacional del Prado, Museo del Prado. Catálogo de estampas, Museo del Prado, Madrid, 1992, pp. p. 297 - 298, n. 1534.

Calcografía Nacional, Calcografía Nacional. Catálogo general, II, Real Academia de San Fernando, Madrid, 2004, pp. p. 569, n. 4748.

No.: OTHER ETCHINGS 19

Title: José Luis Munárriz

Plate size: 280 x 218 mm

Paper size: 440 x 310 mm

Technique: Etching and Aquatint
on laid paper

Illustrated proof: Illustrated
proof: From the 1980 edition by
the Royal Academy of Fine Arts
of San Fernando

Inscriptions: R.L ACADEMIA
DE BELLAS ARTES DE S.
FERNANDO. // GOYA P.o –
GALVAN G.o // D. JOSÉ LUIS
MUNARRIZ.

Engraver: José María Galván,
based on oil painting by Francisco
de Goya y Lucientes (Royal
Academy of Fine Arts of San
Fernando, inv. 0680)

Engraving date: 1883

Printing date: 1980

Printed by: Calcografía Nacional,
Madrid

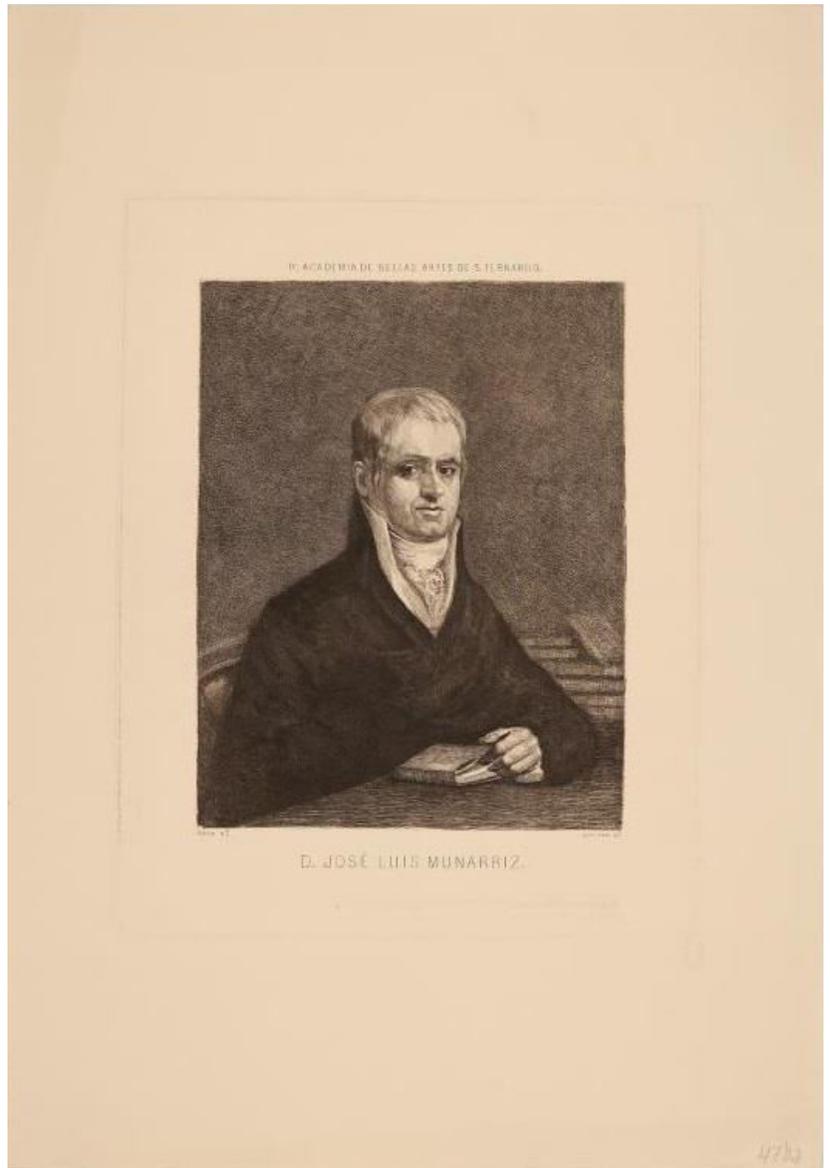
Published first in: *Cuadros
selectos de la Real Academia de
Bellas Artes de San Fernando*,
Madrid, [Real Academia de Bellas
Artes de San Fernando], 1885,
(Imprenta de Manuel Tello)

Museo del Prado Collection: No.
G001119

Other collections: Inv. Estampas
siglo XIX, Casón Buen Retiro.
Núm. 438

**Real Academia de Bellas Artes
de San Fernando reference:** C4702

Note: Also illustrated is one detail of the print. The *Real Academia de Bellas Artes de San Fernando* (San Fernando Royal Fine Arts Academy) in Madrid still had for sale early 2021 some print proofs from the 1980 edition. [This particular one can be bought directly from the RABASF through this link for 170,66 €](#)





No.: OTHER ETCHINGS 20

Title: Leandro Fernández Moratín

Plate size: 275 x 218 mm

Paper size: 497 x 340 mm

Technique: Etching and Aquatint on laid paper

Illustrated proof: Transferred from the Modern Art Museum, Madrid, to the Prado Museum in 1971

Inscriptions:

Blue ink stamp
Museo Nacional
de Arte

Moderno

(Modern Art
Museum,

Madrid); R.L

ACADEMIA

DE NOBLES

ARTES DE S.

FERNANDO. //

Goya p.o –

Galván d.o y g.o

// D.

LEANDRO

FERNANDEZ

DE MORATIN.

Engraver: José

María Galván,

based on oil

painting by

Francisco de

Goya y

Lucientes

(Royal

Academy of

Fine Arts of San

Fernando, inv.

0671)

Engraving

date: 1868

Printing date:

Twentieth

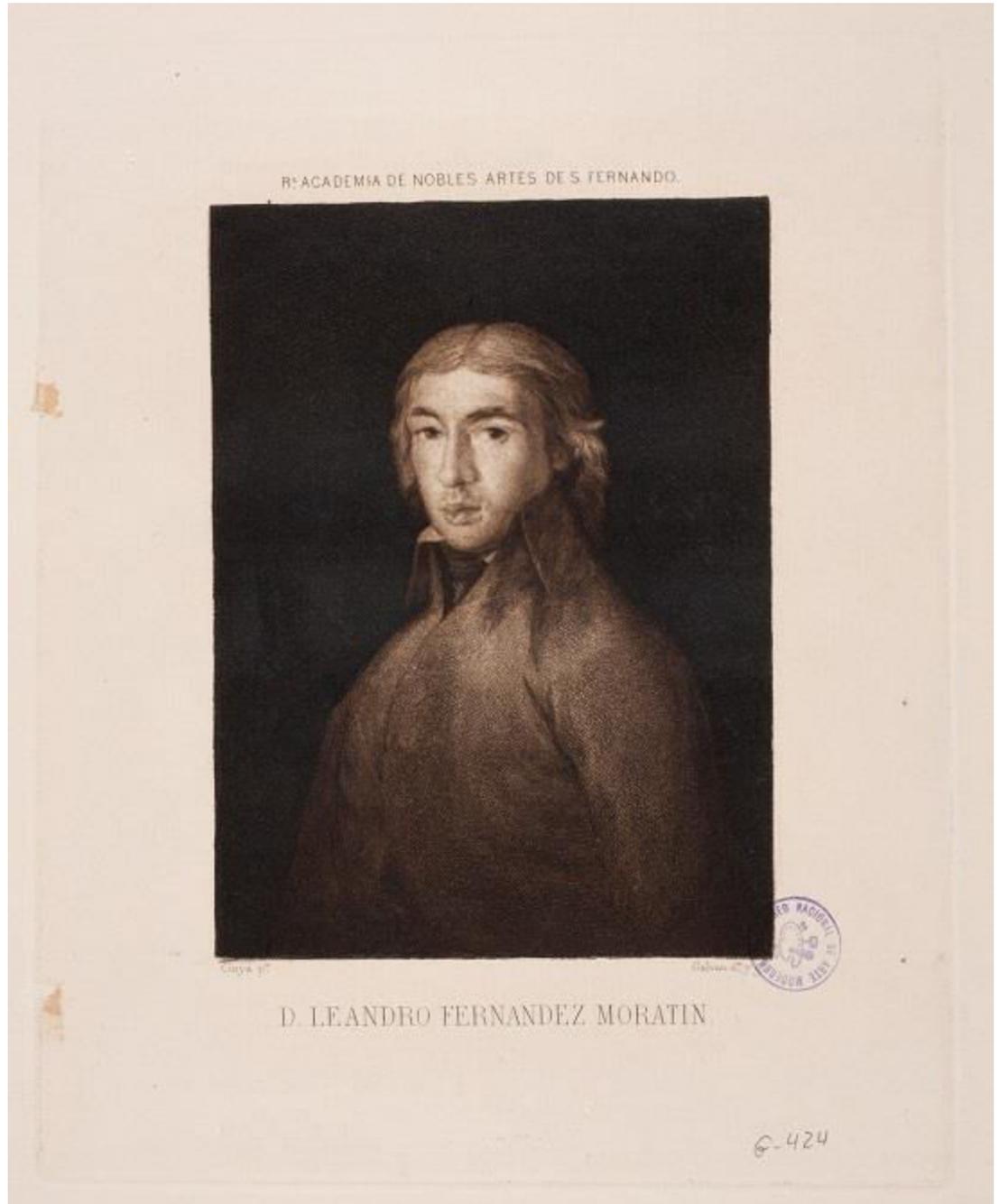
Century

Printed by:

Calcografía

Nacional,

Madrid



Published first in: *Cuadros selectos de la Real Academia de Bellas Artes de San Fernando*, Madrid, [Real Academia de Bellas Artes de San Fernando], 1872, (Imprenta de Manuel Tello)

Museo del Prado Collection: No. G001120

Other collections: Inv. Estampas siglo XIX, Casón Buen Retiro. Núm. 438

Note: This print, number 42 of the Selected Pictures collection of the Royal Academy of Fine Arts of San Fernando, reproduces a painting by Francisco de Goya preserved in the aforementioned institution (inv. 0680). The print was put on sale for the first time around 1872, forming part of the fourth portfolio in the collection, which would end its publication in 1885. The print was accompanied by an explanatory text signed by Mariano Nogués.

The engraving of the plate is dated around 1868, since on June 12 of that year José María Galván y Candela was paid 1,500 reales for the drawing and engraving (Archive of the Royal Academy of Fine Arts of San Fernando, Minutes the meetings of the Publications Commission: Selected Paintings of the Academy, Sign. 4-54-58). The copper sheet is preserved in the National Calcography, Madrid (R. 4696).

The illustrated print was stamped in the 20th century. In the Cabinet of drawings and prints of the Prado Museum Library, two more copies are preserved: an *avant la lettre* proof (G03243) and another proof of around 1868 (G05638). Besides, the Museum Library has three more proofs of around 1885, bound (Print No. 42 in sign. 18/127, Cerv/720, and Mad/834).

For an explanation on the *Cuadros selectos de la Real Academia de Bellas Artes de San Fernando* collection (Selected paintings collection of the Royal Academy of Fine Arts of San Fernando) see the entry OTHER ETCHINGS 5 (*Los disciplinantes*)

Literature:

Biblioteca Nacional de España, Repertorio de grabados españoles en la Biblioteca Nacional, 1, Ministerio de Cultura, Secretaría General Técnica, Madrid, 1981, pp. 385-386, n. 816 - 5.

Museo Nacional del Prado, Museo del Prado. Catálogo de estampas, Museo del Prado, Madrid, 1992, pp. p. 297, n. 1532.

Calcografía Nacional, Calcografía Nacional. Catálogo general, II, Real Academia de San Fernando, Madrid, 2004, pp. p. 564-565, n. 4717.

No.: OTHER ETCHINGS 21

Title: Leandro Fernández Moratín

Plate size: 276 x 218 mm

Paper size:

448 x 316 mm

Technique:

Etching and
Aquatint on laid
paper

Illustrated

proof:

Transferred from
the Modern Art
Museum, Madrid,
to the Prado
Museum in 1971

Inscriptions:

Inscriptions:
ACADEMIA DE
NOBLES

ARTES DE S.
FERNANDO. //

Goya p.to –
Galván dib.o y
g.o // D.

LEANDRO
FERNANDEZ
DE MORATIN.

Engraver: José
María Galván,
based on oil
painting by
Francisco de
Goya y Lucientes
(Royal Academy
of Fine Arts of
San Fernando,
inv. 0671)

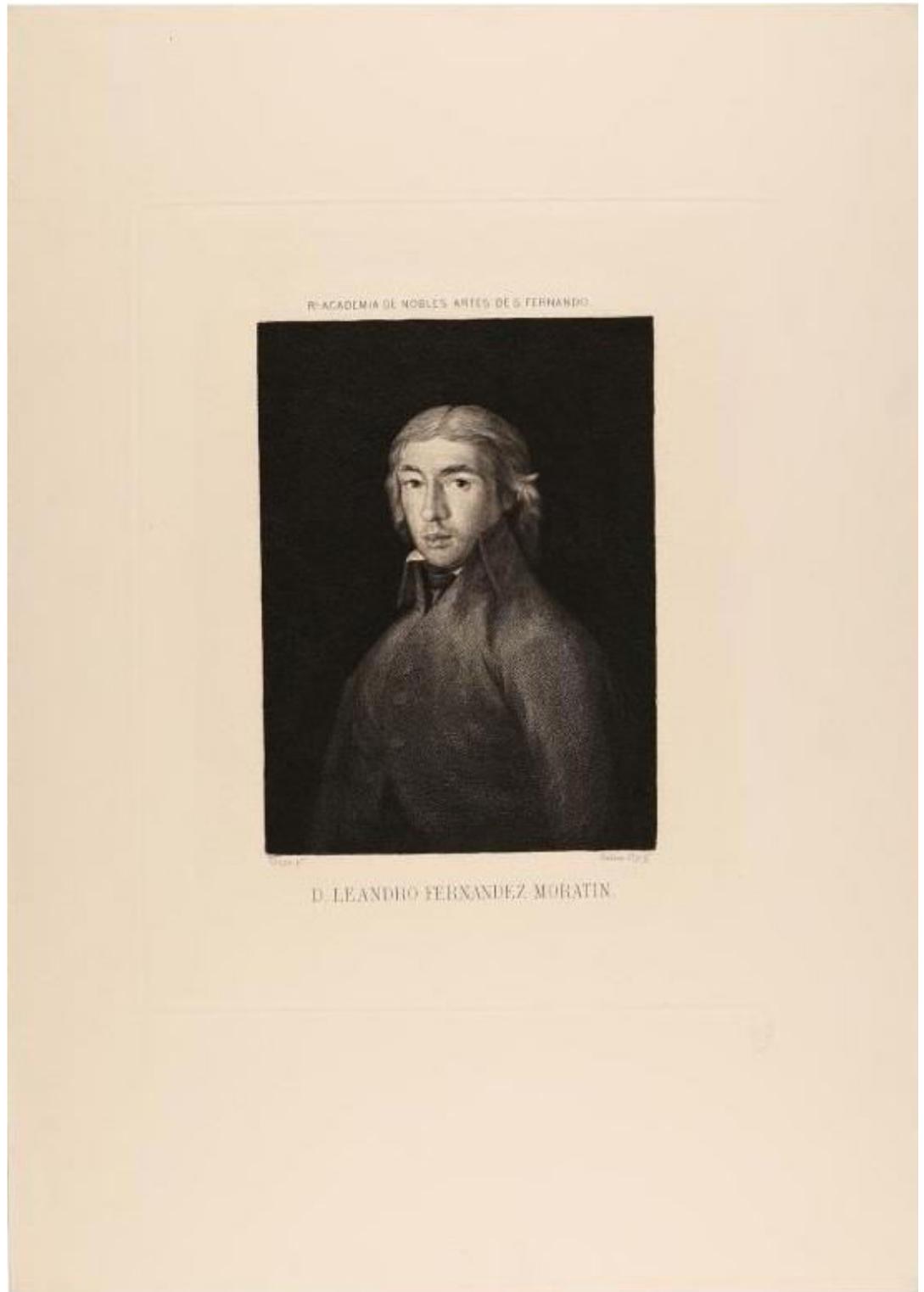
Engraving date:
1868

Printing date:
1980

Printed by:
Calcografía
Nacional, Madrid

Published first

in: *Cuadros selectos de la Real Academia de Bellas Artes de San Fernando*, Madrid,
[Real Academia de Bellas Artes de San Fernando], 1872, (Imprenta de Manuel Tello)

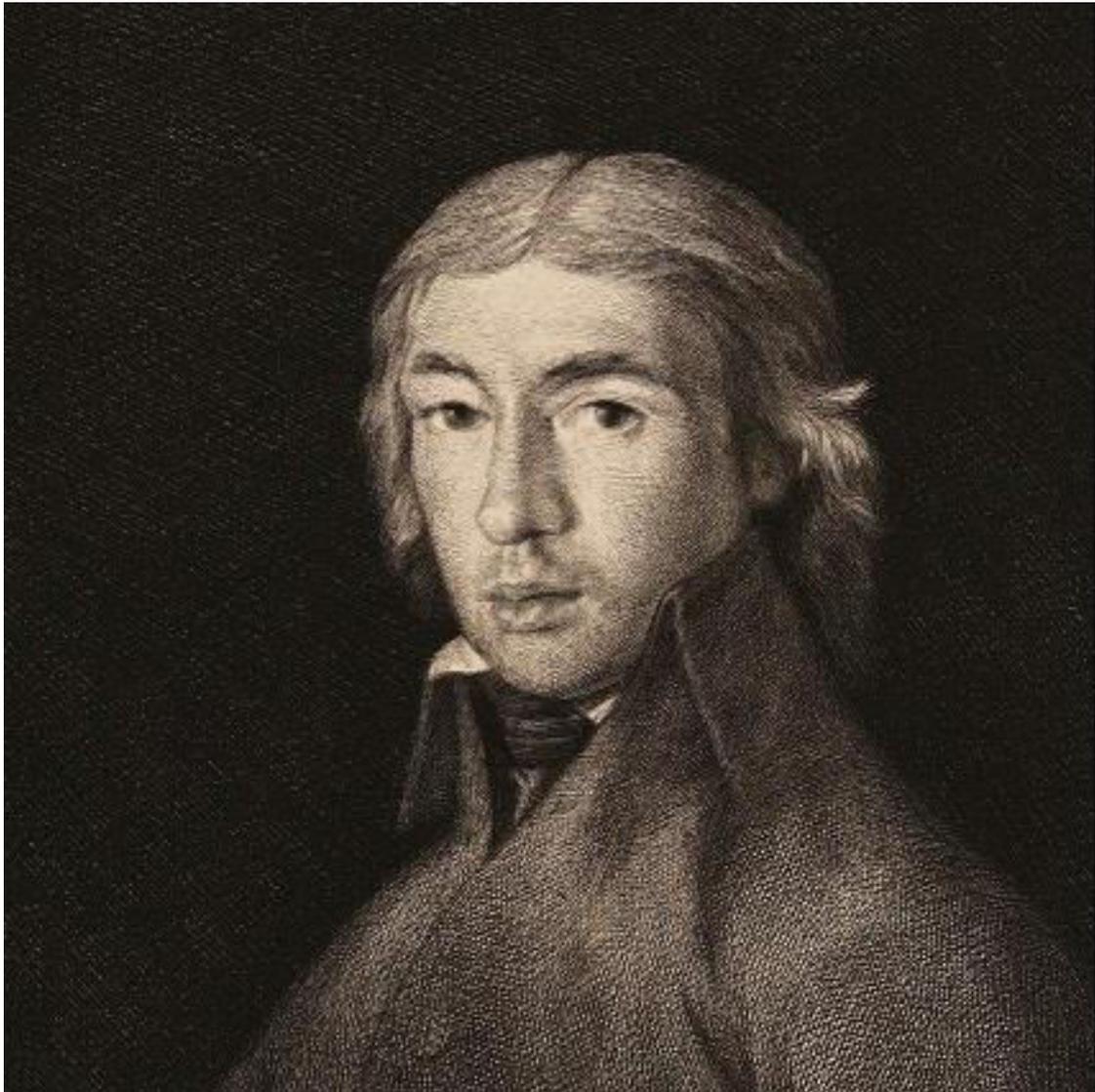


Museo del Prado Collection: No. G001120

Other collections: Inv. Estampas siglo XIX, Casón Buen Retiro. Núm. 438

Real Academia de Bellas Artes de San Fernando reference: C4696

Note: This print, number 42 of the Selected Pictures collection of the Royal Academy of Fine Arts of San Fernando, reproduces a painting by Francisco de Goya preserved in the aforementioned institution (inv. 0680). The print was put on sale for the first time around 1872, forming part of the fourth portfolio in the collection, which would end its publication in 1885. Also illustrated is one detail of the print. The *Real Academia de Bellas Artes de San Fernando* (San Fernando Royal Fine Arts Academy) in Madrid still had for sale early 2021 some print proofs from the 1980 edition. [This particular one can be bought directly from the RABASF through this link for 89,67 €.](#)



No.: OTHER ETCHINGS 22

Title: Retrato de María Luisa de Borbón

Plate size: 227 x 156 mm
(220 x 140 mm)

Paper size: 321 x 540 mm
(240 x 160 mm)

Technique: Etching (drypoint?)
and Aquatint on laid paper

Inscriptions: MARÍA LUISA
DE BORBÓN, ESPOSA DE
CARLOS IV REY DE
ESPAÑA/ Goya, P.tó (Goya
painted); Galván, G.vó (Galván
engraved)

Engraver: José María Galván,
based on a part of oil painting by
Francisco de Goya y Lucientes
(La familia de Carlos IV, 1800,
280 x 336 cm, Prado Museum
P000726)

Engraving date: unknown

Printing date: unknown



**No.: OTHER
ETCHINGS 23**

**Title: Retrato de
Carlos IV**

Plate size: 217 x 145
mm 170 x 120 mm., en
h. de

Paper size: 240 x 160
mm

Technique: Etching
(drypoint?) and Aquatint
on laid paper

Inscriptions: CARLOS
IV / Goya, P.tó (Goya
painted); Galván, G.vó
(Galván engraved)

Engraver: José María
Galván, based on an oil
painting by Francisco de
Goya y Lucientes

Engraving date:
unknown

Printing date: unknown



No.: OTHER ETCHINGS 24

Title: Retrato de Manuel Godoy

Plate size: 220 x 140 mm

Paper size: 250 x 170 mm

Technique: Etching (drypoint?) and Aquatint on laid paper

Inscriptions: DON MANUEL GODOY, PRÍNCIPE DE LA PAZ / Goya, P.tó (Goya painted); Galván, G.vó (Galván engraved)

Engraver: José María Galván, based on an oil painting by Francisco de Goya y Lucientes (*Godoy como general Real Academia de Bellas Artes de San Fernando, Madrid, N°: 0670*)

Engraving date: unknown

Printing date: unknown



No.: OTHER ETCHINGS 25

Title: El niño del árbol / El muchacho del pájaro

Plate size: 280 x 60 mm (each)

Paper size: 470 x 321 mm

Technique: Etching on wove paper

Inscriptions: Upper right:; lower left: GOYA, P.tó (Goya painted); lower right GALVÁN, G.vó (Galván engraved)

Verso: EL GRABADOR -- AL AGUAFUERTE [handwritten in ink "2"]. Dry stamp on upper part / GOYA, P.tó -- GALVÁN, G.vó [Segunda lámina] 24

Engraver: José María Galván, after two oil paintings by Francisco de Goya y Lucientes (Prado Museum inventory Nos.

P00789 and P00790)

Engraving date: 1875

Printing date: 1875

Illustrated proof: Artist proof No. 2

Printed by: Calcografía Nacional, Madrid

Published in: *El Grabador al Aguafuerte*, Madrid, Sociedad de Artistas, [1876-1878], vol. 2 Print No. 24

Museo del Prado

Collection: No. G002023

Literature:

Biblioteca Nacional de España, Repertorio de grabados españoles en la Biblioteca Nacional, 1, Ministerio de Cultura, Secretaría General Técnica, Madrid, 1981, pp. 386, n.816-3.

Páez Ríos, Elena, Repertorio de Grabados Españoles, II, H-Q, Ministerio de Cultura, Madrid, 1982, pp. 188, n.1340-1.

Museo Nacional del Prado, Museo del Prado. Catálogo de estampas, Museo del Prado, Madrid, 1992, pp. 310, n.1612.

Note: This proof copies two oil paintings by



Francisco de Goya y Lucientes (*El niño del árbol*, oil on canvas and *El muchacho del pájaro*, both from 1780. Prado Museum inventory Nos. P00789 and P00790). The sheet was engraved as part of the collection *El Grabador al Aguafuerte* (The Etching Engraver), this being print number 24 of the second volume, which was put on sale in the sixth installment of 1875. This delivery ranged from prints number 21 to 24. The Cabinet of Drawings and Prints of the Prado Museum has with the second complete volume of this series (from G02000 to G02047).

No.: OTHER ETCHINGS 26

Title: Autorretrato (Goya)

Plate size: 215 x 164 mm

Paper size: 502 x 345 mm

Technique: Etching (Burin) on laid paper

Illustrated proof: Transferred from the Modern Art Museum, Madrid, to the Prado Museum in 1971

Illustrated proof: Artist proof No. 2

Inscriptions:

Blue ink stamp Museo Nacional de Arte Moderno (Modern Art Museum, Madrid);

ACADEMIA DE NOBLES ARTES DE S. FERNANDO.

// Goya p.to – Galvan d.o y g.o // DON FRANCISCO GOYA Y LUCIENTES.

Engraver: José María Galván, based on Fresco oil paintings by Francisco de Goya y Lucientes

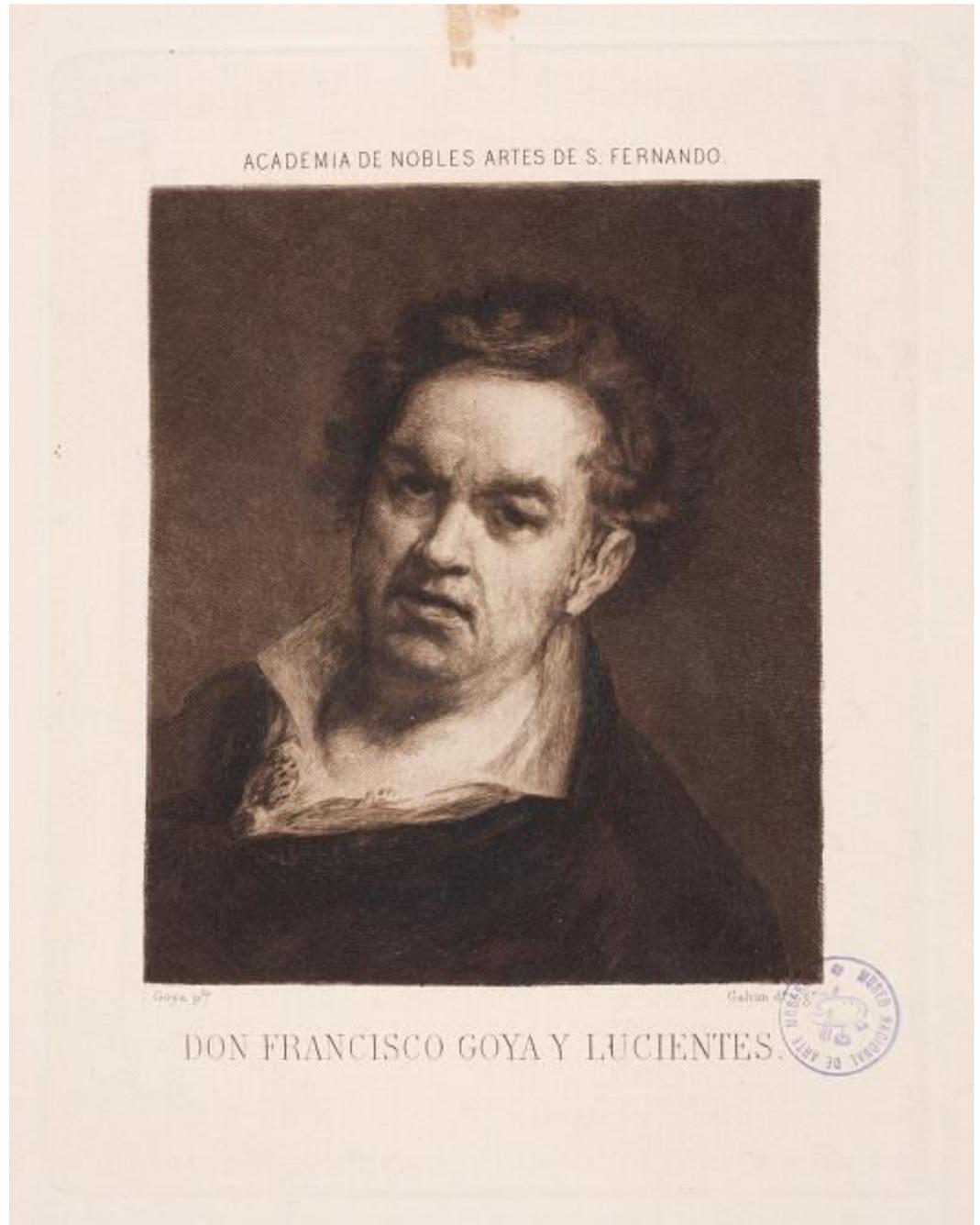
Engraving date: 1874

Printing date: 20th century

Printed by: Calcografía Nacional, Madrid

Published first in: *Cuadros selectos de la Real Academia de Bellas Artes de San Fernando*, Madrid, [Real Academia de Bellas Artes de San Fernando], 1885, (Imprenta de Manuel Tello)

Museo del Prado Collection: No. G001121



Other collections: Inv. Estampas siglo XIX, Casón Buen Retiro. Núm. 429

Note: This print, number 43 of the Selected Pictures collection of the Royal Academy of Fine Arts of San Fernando, reproduces a painting by Francisco de Goya preserved in the aforementioned institution (inv. 0669). The print was put on sale for the first time around 1874, forming part of the fifth portfolio in the collection, which would end its publication in 1885. The print was accompanied by an explanatory text signed by Valentín Carderera. The engraving on the plate is dated around 1874, since on January 20 of that year the engraver was paid 1.800 reales for the drawing and engraving. (Archive of the Royal Academy of Fine Arts of San Fernando, Publications Commission, Selected Pictures of the Academy, Sign. 4-54-58). The copper sheet is preserved in the National Calcography, Madrid (R. 4874).

The illustrated print was stamped in the 20th century. In the Prado Museum Library, three more copies are preserved from around 1885, bound (print n. 43 in sign. 18/127, Cerv / 720, and Mad / 834).

For an explanation on the *Cuadros selectos de la Real Academia de Bellas Artes de San Fernando* collection (Selected paintings collection of the Royal Academy of Fine Arts of San Fernando) see the entry OTHER ETCHINGS 5 (*Los disciplinantes*)

Literature:

Museo Nacional del Prado, Museo del Prado. Catálogo de estampas, Museo del Prado, Madrid, 1992, pp. p. 297, n. 1533.

Calcografía Nacional, Calcografía Nacional. Catálogo general, II, Real Academia de San Fernando, Madrid, 2004, pp. p. 566, n. 4730.

No.: OTHER ETCHINGS 27

Title: Don Francisco Goya y Lucientes

Plate size: 219 x 165 mm

Paper size:

Technique: Burin Etching
on wove paper

Inscriptions:

ACADEMIA DE
NOBLES ARTES DE
SAN FERNANDO /
DON FRANCISCO
GOYA Y LUCIENTES /
Galván d^o. y g^o. ; Goya pto
Engraver: José María
Galván, after an oil
painting by Francisco de
Goya y Lucientes (Royal
Academy of Fine Arts of
San Fernando Inventory
No. 0669)

Engraving date:

Unknown

Illustrated proof:

Transferred from the
Modern Art Museum,
Madrid.

Printing date: 1963

Printed by: Calcografía
Nacional, Madrid

Published first in:

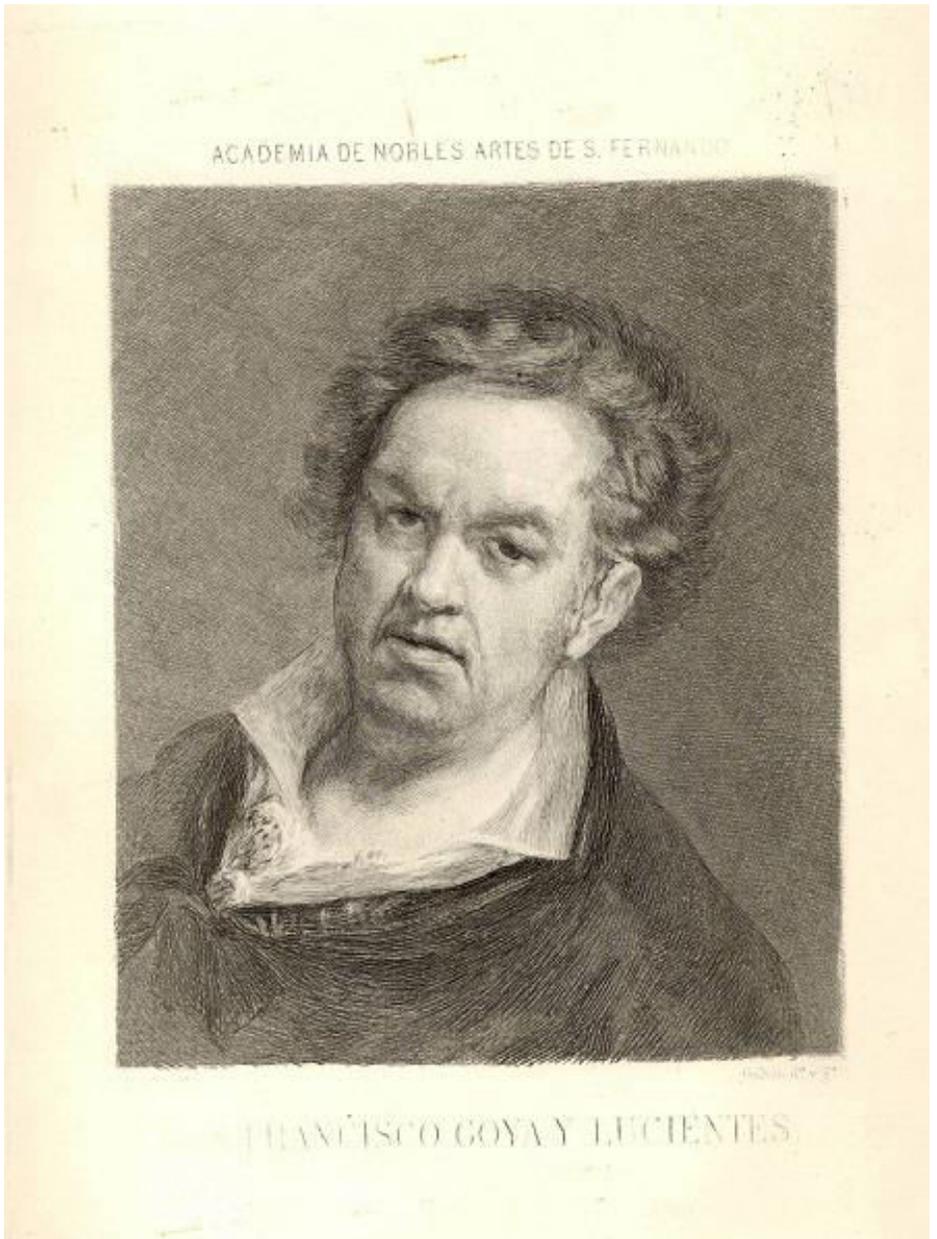
*Cuadros selectos de la
Real Academia de Bellas
Artes de San Fernando,*
Madrid, [Real Academia
de Bellas Artes de San
Fernando], 1885,
(Imprenta de Manuel

Tello). The print was accompanied by an explanatory text signed by Valentín Cardedera.

Published by : Royal Academy of Fine Arts of San Fernando

Real Academia de Bellas Artes de San Fernando Collection: No. GR-2546 (Formerly GR-2546, GR-2547)

Note: For an explanation on the Cuadros selectos de la Real Academia de Bellas Artes de San Fernando collection (Selected paintings collection of the Royal Academy of Fine Arts of San Fernando) see the entry OTHER ETCHINGS 5 (Los disciplinantes)



No.: OTHER ETCHINGS 28

Title: Don Francisco Goya y Lucientes

Plate size: 219 x 165
mm

Paper size:

Technique: Burin Etching on
wove paper

Inscriptions: DON
FRANCISCO GOYA Y
LUCIENTES / Galván d°. y g°.
; Goya pto

Engraver: José María Galván,
after an oil painting by
Francisco de Goya y Lucientes
(Royal Academy of Fine Arts
of San Fernando Inventory No.
0669)

Engraving date: Unknown

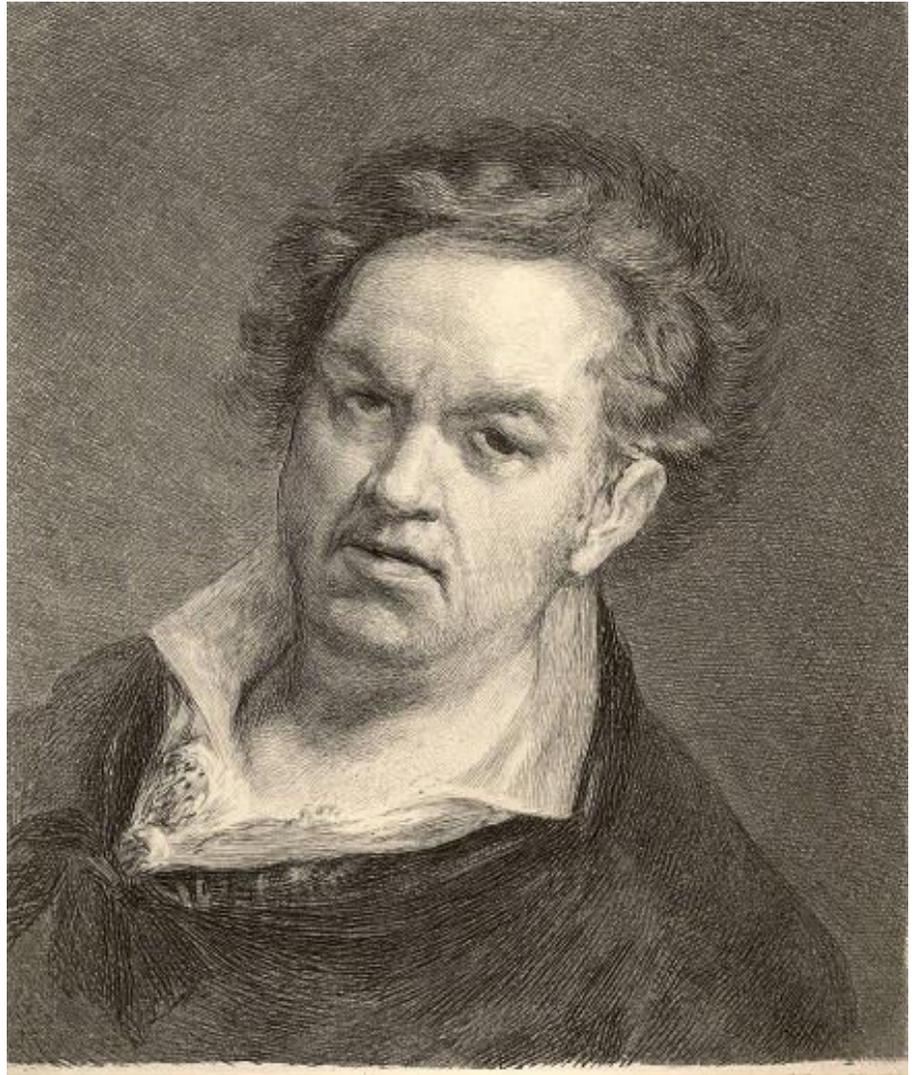
Printing date: 1963

Printed by: Calcografía
Nacional, Madrid

Published by : Royal
Academy of Fine Arts of San
Fernando

**Real Academia de Bellas
Artes de San Fernando**

Collection: No. GR-2547
(Formerly GR-2546, GR-
2547)

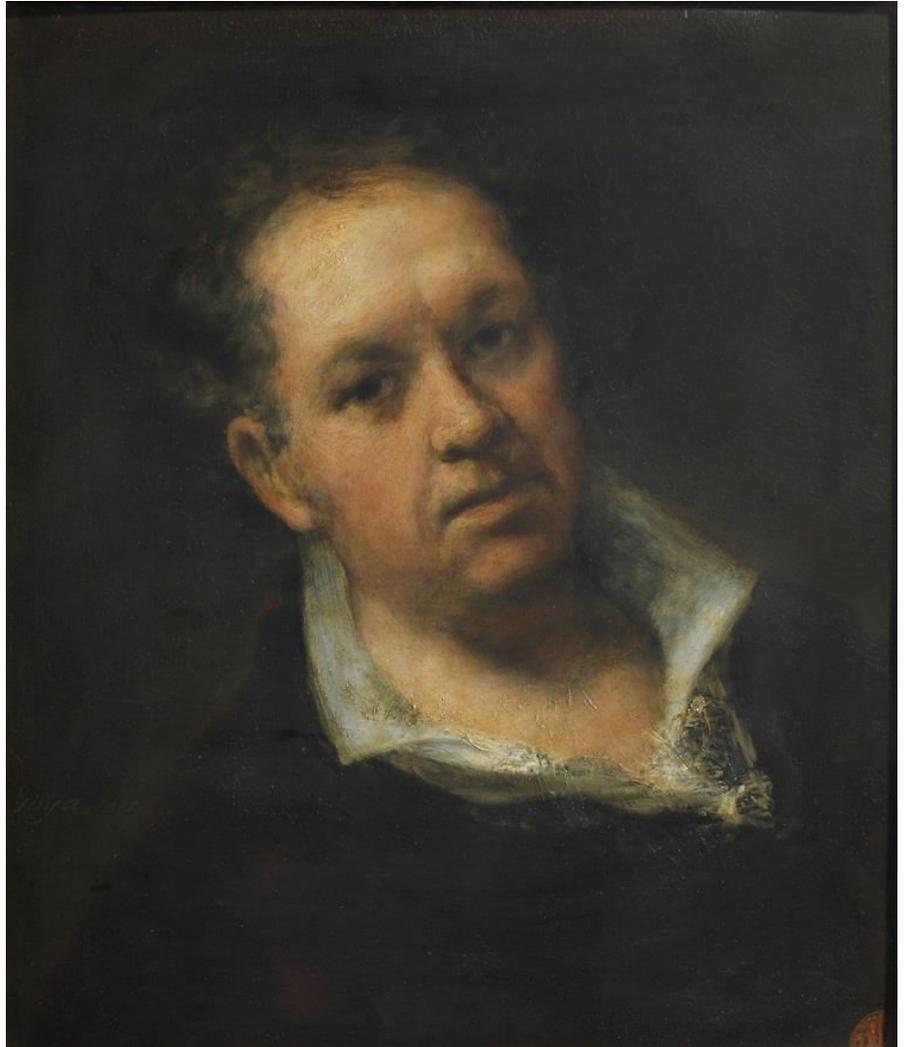


Painting after which the above three etchings were made:

Francisco de Goya y Lucientes, *Autorretrato* (Self-portrait), oil on panel 46 x 51 cm from 1815. Real Academia de Bellas Artes de San Fernando Collection: No. 0669 (Photo Carlos Manso)

In 1815 Goya painted two self-portraits very similar to each other. The one at the Academy on panel and the one at the Prado Museum (inv. 723) on canvas and in a slightly smaller size, in which certain hesitations present in the one at the Academy disappear - rectifications on the shirt-, which suggests that it is a second version.

In this self-portrait (which makes the number sixteen of those known) Goya at almost 70 years old appears with serenity and integrity after suffering the successive loss of six children, the death of his wife Josefa Bayeu in 1812 and the tragic War of Independence. The sober coloring, the superior handling of light, the vigorous brushstrokes of the white shirt and the deep psychological study evoke Rembrandt. It must be



remembered that Goya himself affirmed that his masters were Velázquez, Rembrandt and nature.

The portrait marks a deep diagonal, concentrating the viewer's attention on the energetic face of the painter, highlighting the intensity of his gaze. The dark tones, the white touch of the shirt and the psychological study of the character are the same as those of Munárriz's portrait, also in the Academy (inv. 680). This self-portrait has been identified as the one mentioned in 1828 in the inventory made by Brugada.

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Miguel Orozco

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& Galván's etchings after them

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