

SAINT ELIZABETH OF PORTUGAL CURING A SICK WOMAN (SANTA ISABEL DE PORTUGAL CURANDO A UNA ENFERMA)

CLASIFICACIÓN: EASEL PAINTING. RELIGIOUS



DATOS GENERALES

CRONOLOGÍA

1816

UBICACIÓN

Royal Palace, Madrid, Spain

DIMENSIONES

169 x 129 cm

TÉCNICA Y SOPORTE

Grisaille tempera on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

National Heritage

FICHA: REALIZACIÓN/REVISIÓN

01 Feb 2010 / 13 Jun 2023

INVENTARIO

206 (10010003)

HISTORIA

This work is one of a set of six grisailles produced in 1816 by various artists as overdoors to decorate the queen's bedroom in the Royal Palace in Madrid following the second marriage of Ferdinand VII to Princess María Isabel de Braganza y Borbón (29 September 1816). The artists

who worked on the commission along with Goya were Vicente López (who painted two pieces), Zacarías González Velázquez, José Camarón Meliá, and José Aparicio. The subjects of all the overdoors were related to "historical events of the monarchy", as in the case of Saint Elizabeth of Portugal, the queen's namesake. It was the last commission Goya received as court painter.

On the death of Ferdinand VII, Vicente López recorded the six grisailles in the 1834 inventory of the king's possessions, valuing them at 7,500 reales each. When the room was dismantled and transformed into a dining hall in 1879, they were removed and put into storage in a vault of the Royal Palace.

In 1959 the researcher Paulina Junquera published the discovery of a work by Goya conserved in the same Royal Palace (Palacio del Oriente).

ANÁLISIS ARTÍSTICO

The composition of the image takes the form of a frieze. The sick woman lies in a supine position, emphasizing the horizontal, while the other figures are gathered around her. At the centre we find Saint Elizabeth in her regal attire, resting her hand on the head of the sick woman and leaning towards her. The linear composition, the strong profile of some figures and the sculptural moulding offered by the grisaille technique give the painting a near neoclassical feel, although the pathos of the faces and the sketchy forms belong to the most anti-classicist current in Goya's art. It shows some similarities with the sketch on the same subject carried out for the paintings of the Church of San Fernando de Torrero in Zaragoza, which features less figures, but in which Saint Elizabeth is depicted in a similar way.

Another important parallel can be drawn with Goya's sketch for the tomb of the Duchess of Alba.

EXPOSICIONES

cat. 80

Goya. La imagen de la mujer

Museo Nacional del Prado Madrid 2001
from October 30th 2001 to
February 10th 2002. Exhibited
also at the National Gallery of Art,
Washington, March 10th to June
2nd 2002, consultant editor
Francisco Calvo Serraller

cat. 56

Goya

Koninklijk Kabinet van Schilderijen Mauritshuis
The Hague 1970
organized by Ministerio de Estado
y Asuntos Culturales and Réunion
des Musées Nationaux, July 4th
to September 13th 1970.

Exhibited also at the Musée de
l'Orangerie des Tuileries, Paris,
October 25th to December 7th
1970, consultant editors Jeannine
Baticle and A. B. de Vries

cat. 48

Goya en tiempos de guerra

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

cat. 167

Goya en las colecciones madrileñas

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

cat. 50

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pp. 298, 378, cat. 1.568
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GUDIOL RICART, José
vol. I, p. 367, cat. 652
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CAMÓN AZNAR, José
vol. IV, p. 78
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Goya, la imagen de la mujer

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del Museo del Prado

Goya en tiempos de guerra

MENA MARQUÉS, Manuela B.
pp. 456-458, cat. 167 y p. 457 (il.)
2008
Museo Nacional del Prado

ENLACES EXTERNOS