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

Goya
Musée Jacquemart-André París 1961
consultant editor Jean-Gabriel Domergue. From December 1961 to February 1962
cat. 80

Goya
Koninklijk Kabinet van Schilderijen Mauritshuis The Hauge 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 las colecciones madrileñas
Museo Nacional del Prado Madrid 1983
consultant editor Enrique Lafuente Ferrari. From April 19th to June 20th 1983
cat. 50

Goya. La imagen de la mujer
Museo Nacional del Prado Madrid 2001
from October 30th 2001 to February 10th 2002. Exhibitied also at the National Gallery of Art, Washington, March 10th to June 2nd 2002, consultant editor Francisco Calvo Serraller
cat. 56

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

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JUNQUERA, Paulina
pp. 185-192
XXXII
1959

L'opera pittorica completa di Goya
ANGELIS, Rita de
p, 131, cat. 607
1974
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Goya en tiempos de guerra
MENA MARQUÉS, Manuela B.
pp. 456-458, cat. 167 y p. 457 (il.)
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2001
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ENLACES EXTERNOS