“THE SANCTIMONIOUS” WITH LUIS DE BERGANZA AND MARÍA DE LA LUZ (“LA BEATA” CON LUIS DE BERGANZA Y MARÍA DE LA LUZ)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

DATOS GENERALES

CRONOLOGÍA	1795
DIMENSIONES	30 x 25 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Private collection
FICHA: REALIZACIÓN/REVISIÓN	21 Jun 2010 / 13 Jun 2023

INSCRIPCIONES

Luis Berganza año 1795 ("Luis Berganza, 1795", lower right-hand corner).

HISTORIA

Luis Berganza, son of Tomás Berganza, the Duchess of Alba's administrator and one of the inheritors in her will, became the new owner of this canvas and its companion piece, *The*

Duchess of Alba and "the Sanctimonious".

ANÁLISIS ARTÍSTICO

This work, which forms a pair with *The Duchess of Alba and "the Sanctimonious"*, gives a glimpse into everyday life at the Palace of Buenavista in Madrid. Here we see the Duchess of Alba's maid, Rafaela Luisa Velázquez, made into the unwilling object of a game played by two children, who are pulling at her skirt. She is forced to hold on to a fourth person, of whom only an arm is visible, to stop herself from falling over. The two children could be Luis de Berganza, the son of the palace's administrator, and a little black girl who is also known to have lived there.

To paint these two scenes, Goya was given access to the private sections of the Palace of Buenavista, just as he tells us in a letter he wrote to his friend Martín Zapater in 1794, now in the Prado Museum, in which he says: "*You had better come to help me paint the [Duchess] of Alba, who barged into the studio yesterday to have her face painted by me, and she got her way; I certainly prefer this to painting on canvas, and I will also have to paint her full-length...*".

The figures are arranged in front of a neutral, ochre-coloured background, to which they are connected only by their shadows. This device, which had already been employed by Diego Velázquez (Seville, 1599-Madrid, 1660) in *Pablo de Valladolid* (1633, Prado Museum, Madrid), was later to be used by Édouard Manet (Paris, 1832-Paris, 1883) in *The Fifer* (1866, Musée d'Orsay, Paris).

EXPOSICIONES

Goya. El Capricho y la Invención. Cuadros de gabinete, bocetos y miniaturas
Museo Nacional del Prado Madrid 1993
from November 18th 1993 to February 15th 1994. Exhibited also at the Royal Academy of Arts, London, March 18th to June 12th 1994 and The Art Institute of Chicago, Chicago, July 16th to October 16th 1994, consultant editors Manuela B. Mena Marqués and Juliet Wilson-Bareau
cat. 65

De Luca Giordano a Goya. Pintura del siglo XVIII en España
Fundación Francisco Godia Barcelona 2010
From November 11th 2010 to January 31st 2011
cat. 17

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. 34

Goya: Prophet der Moderne
Alte Nationalgalerie Berlin 2005
from July 13th to October 3th 2005. Exhibitied also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
cat. 37

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MENA, Manuela B. y WILSON-BAREAU, Juliet

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CALVO SERRALLER, Francisco (comisario)
pp. 186 y 187 (il.), cat. 34
2001
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De Luca Girodano a Goya. Pintura del siglo XVIII en España
MILICUA, José (comisario)
pp. 84-89
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ENLACES EXTERNOS