

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

CLASIFICACIÓN: EASEL PAINTING. RELIGIOUS

SERIE: CHURCH OF SAN FERNANDO DE TORRERO (SKETCHES, 1799-1800) (2/3)



## DATOS GENERALES

CRONOLOGÍA

UBICACIÓN

DIMENSIONES

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

TITULAR

FICHA: REALIZACIÓN/REVISIÓN

INVENTARIO

Ca. 1799

Lázaro Galdiano Museum, Madrid, Spain

32 x 22 cm

Oil on canvas

Undisputed work

Lázaro Galdiano Foundation

27 Jan 2010 / 13 Jun 2023

89 (2021)

## HISTORIA

See *Apparition of Saint Isidore to Saint Ferdinand III*. This sketch belonged to Martín Zapater, and was inherited by his grand-nephew Francisco Zapater y Gómez. In 1900 it entered the collection of Mr Clemente

Velasco, who sold it to Mr José Lázaro some time between 1928 and 1936. The work was entrusted to the museum bearing his name in 1951.

#### ANÁLISIS ARTÍSTICO

The painting corresponding to this sketch was located on the Evangelical side of the church. The subject has often been confused with Saint Elizabeth curing the lepers, but here Goya is illustrating a different, albeit similar chapter in the saint's life, most probably inspired by the biography narrated by Father Juan Carrillo. The Aragonese saint, daughter of Peter the Great, cured a woman whose foot was full of wounds which doctors could not heal. When the queen attended her, the foot was miraculously healed, the sick woman finding comfort in God.

The sketch is not a polished work: the brushstrokes are energetic, the faces are hardly defined at all, and the colour palette is limited to ochres with a few touches of red and yellow. The scene is lit up by the window on the left-hand side, illuminating the most important figures. The saint and the sick woman are denoted by their respective crown and headscarf. Although the artist takes care to signal the fact that Saint Elizabeth is a queen, he places the emphasis on her charitable vocation. It seems that Goya gave more importance to the action than to the order of the figures.

The sick woman has a bare chest, as if she did not have the strength to dress herself. Doubtless Goya would have modified this detail in the definitive work, since it was destined for a holy temple. The artist had to retouch the painting in 1801 before the building was consecrated, as stipulated by the church authority and recorded in a document dated 24 November 1801 written by Larripa and addressed to the Secretary of State, Pedro Cevallos.

#### EXPOSICIONES

##### **Goya 1900**

Ministerio de Instrucción Pública and Bellas Artes  
Madrid 1900

consultant editors Aureliano de  
Beruete, Alejandro Ferrant, Marqués  
de Pidal and Ricardo Velázquez.

May 1900

*cat. 70: Clemente Velasco*

##### **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. 57*

##### **Pinturas de Goya**

Museo Nacional del Prado Madrid 1928

consultant editor Fernando Álvarez  
de Sotomayor. From April to -May  
1928

*cat. 32/90: Clemente Velasco*

##### **Goya**

La Lonja, Torreón Fortea y Museo Pablo Gargallo  
Zaragoza 1992

consultant editor Julián Gállego

*cat. 34*

##### **Realidad e imagen. Goya 1746 – 1828**

Museo de Zaragoza Zaragoza 1996

consultant editor Federico Torralba  
Soriano. From October 3th to  
December 1st 1996

*cat. 39*

#### BIBLIOGRAFÍA

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p. 143, cat. 100  
1928-1950

GUDIOL RICART, José  
vol. I, p. 318, cat. 460

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Anales del Instituto de Estudios Madrileños  
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##### **L'opera pittorica completa di Goya**

##### **Vie et ouvre de Francisco de Goya**

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Museo del Prado

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**Goya y Aragón. Familia, amistades y encargos artísticos**

ANSÓN NAVARRO, Arturo  
pp. 184-190 y p. 189 (il.)  
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1995  
Caja de Ahorros de la Inmaculada de Aragón  
Col. Mariano de Pano y Ruata

vol. III, p. 127  
1980-1982  
Caja de Ahorros de Zaragoza, Aragón y Rioja

**Realidad e imagen. Goya 1746 – 1828**

TORRALBA SORIANO, Federico (comisario)  
pp. 126-128, cat. 39 y pp. 127, 129 (ils  
1996  
Gobierno de Aragón y Electa España

ENLACES EXTERNOS