

THE DUCHESS OF ALBA AND “THE SANCTIMONIOUS” (LA DUQUESA DE ALBA Y “LA BEATA”)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS



DATOS GENERALES

CRONOLOGÍA

1795

UBICACIÓN

The Prado National Museum. Madrid, Madrid,
Spain

DIMENSIONES

30.7 x 25.4 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

21 Jun 2010 / 13 Jun 2023

INVENTARIO

360 (P07020)

INSCRIPCIONES

Goya año 1795 ("Goya, 1795", incised in the 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 Sanctimonious*" with *Luis de Berganza and María de la Luz*. The work remained the property of this family's descendants until it was sold at Sotheby's in 1985. It was bought by the Spanish state, which acquired the work, by right of first refusal, for the Prado Museum.

ANÁLISIS ARTÍSTICO

When Goya painted this canvas he was fifty years old, and had only recently recovered from the illness which left him deaf. During his convalescence from this illness, spent in Cádiz, Goya made a series of small-scale cabinet paintings. These afforded him an opportunity to express himself freely in an artistic arena outside that of official, academic painting. Once he had returned to Madrid, the artist carried on working along the same lines as in those highly personal paintings produced during his seclusion. This same freedom of expression can be appreciated in the portraits he painted during this period of members of Madrid's aristocracy, among which are this work and its companion piece, "*The Sanctimonious*" with *Luis de Berganza and María de la Luz*.

The close relationship between Goya and the Duchess of Alba, whom he painted on several occasions, meant that the artist enjoyed access to the private sections of the palace, located in Madrid's Calle del Barquillo. This oil painting, which was made when the duchess was thirty-three years old, captures the moment when she attempts to frighten her elderly maid, Rafaela Luisa Velázquez, with a small red object. The old woman wards her off with the crucifix she holds in her hand. The maid was known as "the Sanctimonious" ("la Beata") thanks to her piety and devotion to prayer, which also seem to have made her the target of many jokes at the palace. In this work, Goya achieves an unusual, intimate portrait of the Duchess of Alba which manages to capture something of her rather irreverent character.

In terms of its style and subject matter, this portrait can be considered a prelude to the so-called *Sanlúcar Album*, *Album A*, which Goya made in 1796 during his stay in Cádiz. *The Duchess of Alba and "the Sanctimonious"* anticipates some of the stylistic characteristics of those drawings, as well as the importance they give to the human figure and the total absence of any description of the surrounding space.

EXPOSICIONES

De Greco á Picasso. Cinq siècles d'art espagnol

Musée du Petit Palais Paris 1987

from October 10th 1987 to
January 3th 1988

cat. 101

Goya

La Lonja, Torreón Fortea y Museo Pablo
Gargallo Zaragoza 1992

consultant editor Julián Gállego

cat. 23

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. 64

Goya

Nationalmuseum Stockholm 1994

consultant editors Juan J. Luna
and Görel Cavalli-Björkman.

From October 7th 1994 to
January 8th 1995

Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996

consultant editor Juan J. Luna.
From March 29th to June 2nd

1996

cat. 86

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

Goya luces y sombras

CaixaForum Barcelona 2012

consultant editors José Manuel
Matilla and Manuela B. Marqués.
From March 16th to June 24th
2012

cat. 15

Madrid 2017

BIBLIOGRAFÍA

La Duquesa de Alba y Goya. Estudio biográfico y artístico

EZQUERRA DEL BAYO, Joaquín

p. 190

1928

Blass

GUDIOL RICART, José

vol. I, p. 298 cat. 368

t. I

1970

Polígrafa

Goya. Arte e condizione umana

PAZ, Alfredo de

il. 73

1990

Liguori editore

Goya, la imagen de la mujer

CALVO SERRALLER, Francisco (comisario)

pp. 184 y 185 (il.), cat. 33

2001

Museo Nacional del Prado y Fundación
Amigos del Museo del Prado

L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier

p. 216, cat. 180

1928-1950

L'opera pittorica completa di Goya

ANGELIS, Rita de

n° 284

1974

Rizzoli

Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas

MENA, Manuela B. y WILSON-BAREAU, Juliet
(comisarias)

pp. 260, 261 y 262 (il.)

1993

Museo del Prado

CALVO RUATA, José Ignacio, BORRÁS GUALIS,
Gonzalo M. and MARTÍNEZ HERRANZ,
Amparo

p. 130

2017

Gobierno de Aragón y Fundación Bancaria
Ibercaja

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p. 171, cat. 352

1970

Office du livre

Francisco de Goya, 4 vols.

CAMÓN AZNAR, José

vol. II, p. 123

1980-1982

Caja de Ahorros de Zaragoza, Aragón y Rioja

Goya. 250 Aniversario

LUNA, Juan J. (Comisario)

pp. 177 (il.), 363 y 364

1996

Museo del Prado

www.museodelprado.es

ENLACES EXTERNOS