

JOAQUINA TÉLLEZ-GIRÓN Y ALFONSO PIMENTEL, MARCHIONESS OF SANTA CRUZ (JOAQUINA TÉLLEZ-GIRÓN Y ALFONSO PIMENTEL, MARQUESA DE SANTA CRUZ)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	1805
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	124 x 207 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	21 Mar 2010 / 16 Jun 2023
INVENTARIO	283 (P07070)

INSCRIPCIONES

D.a Joaquina Giron Marquesa de Santa Cruz / Por Goya 1805 ("Doña Joaquina Girón, Marchioness of Santa Cruz, By Goya, 1805", lower left-hand corner).

HISTORIA

This work belonged to the heirs of the Marchioness of Santa Cruz. It was later owned by the Count of Pie de Concha, son of the Marquises of Santa Cruz. In 1941 it became the property of a Bilbao-based collector, Félix Fernández Valdés. It was acquired by the Spanish state in 1986 with the help of different

organizations in order to go to the Prado Museum.

ANÁLISIS ARTÍSTICO

Doña Joaquina Téllez-Girón y Pimentel (Madrid, 1784-1851) was the daughter of the Duke and Duchess of Osuna and was married to Don José Gabriel de Silva y Waldstein, 10th Marquis of Santa Cruz and the first director of the Prado Museum.

Goya had already painted the marchioness, with her parents and siblings, in 1788, when she was just a girl. In this later portrait, considered one of the artist's most sensual, Doña Joaquina was twenty-one years old. She is represented in the guise of a muse of lyrical poetry, in reference to her artistic interests, which she had cultivated since she was a child. She received a careful upbringing from her parents, who opened up their home to the most brilliant musicians, men and women of letters and artists of the time. Goya presents her here reclining on a divan upholstered in red velvet. She is wearing a white dress with straps and a high empire-line waist, with a low-cut neckline and red shoes. Her hair is decorated with a crown of leaves and fruit, alluding to the allegorical nature of this representation. In her right hand she holds a white handkerchief, whilst her left hand rests upon a lyre, a fashionable instrument in late 18th-century Europe, a reference to the sitter's passion for music. We can see on the lyre a four-armed cross, the symbol of the Santa Cruz family.

The face of the sitter, who was considered by her contemporaries to be one of the most beautiful women of her time, looks sensually out at the viewer, emanating serenity, tenderness, elegance and intelligence.

According to some writers, the overall effect of the portrait is very reminiscent of the work of Velázquez, particularly in the way the white of the dress contrasts with the red of the divan on which the figure rests. The folds of the fabric of the sofa are especially well executed, possessing a strong sense of realism.

It is believed that Goya may have taken his inspiration for this work from other portraits. Beruete states that the harmony of colours reminds him of Velázquez's *The Toilet of Venus*, and Sánchez Cantón compares it to the *Majas*, by Goya himself, and Titian's *Venus of Urbino*.

There exists another version of this painting (Los Angeles County Museum) but it is not accepted as an original by Goya.

EXPOSICIONES

Pinturas de Goya

Museo Nacional del Prado Madrid 1928

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

cat. 68

cat. 59

Goya y el espíritu de la Ilustración

Museo Nacional del Prado Madrid 1988

from October 6th to December 18th 1988. Exhibited also at Museum of Fine Arts, Boston, January 18th to March 26th 1989; The Metropolitan Museum of Art, Nueva York, May 9th to July 16th 1989, Madrid curator Manuela B. Mena Marqués, scientific directors Alfonso E. Pérez Sánchez and Eleanor A. Sayre

cat. 66

Realidad e imagen. Goya 1746 – 1828

Museo de Zaragoza Zaragoza 1996

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

cat. 51

Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996

consultant editor Juan J. Luna. From March 29th to June 2nd 1996

cat. 125

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. 37

Goya: Brønhet der Moderne

Goya en tiempos de guerra

Goya: The Portraits

Goya: Prophet der Moderne

Alte Nationalgalerie Berlin 2005

from July 13th to October 3th 2005.

Exhibited also at the

Kunsthistorischemuseum, Vienna,

October 18th 2005 to January 8th

2006, consultant editor Manuela B.

Mena Marqués

cat. 86

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. 37

Goya: The Portraits

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LUNA, Juan J. (Comisario)

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1996

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Realidad e imagen. Goya 1746 – 1828

TORRALBA SORIANO, Federico (comisario)

pp. 152 y 153 (il.), cat. 51

1996

Gobierno de Aragón y Electa España

Goya, la imagen de la mujer

CALVO SERRALLER, Francisco (comisario)

pp. 192 y 193 (il.)

2001

Museo Nacional del Prado y Fundación Amigos del

Museo del Prado

Goya en tiempos de guerra

MENA MARQUÉS, Manuela B.

pp. 208 y 209 (il.), cat. 37

2008

Museo Nacional del Prado

Goya en Madrid. Cartones para tapices 1775-1794

MENA MARQUÉS, Manuela B. y MAURER,

Gudrun (comisarias)

p. 194

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ENLACES EXTERNOS