

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

Goya

Musée Jacquemart-André Paris 1961
consultant editor Jean-Gabriel
Domergue. From December 1961
to February 1962
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

Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna.

Goya. La imagen de la mujer

Museo Nacional del Prado Madrid 2001
from October 30th 2001 to

consultant editor Federico
Torralba Soriano. From October
3th to December 1st 1996
cat. 51

From March 29th to June 2nd
1996
cat. 125

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: 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

London 2015

cat. 36

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p. 154, cat. 441
1928-1950

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet
p. 199, cat. 828
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 328, cat. 496
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Polígrafa

Francisco de Goya, 4 vols.

CAMÓN AZNAR, José
vol. III, p. 150
1980-1982
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Goya y el espíritu de la Ilustración

PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor
A. (directores) and MENA, Manuela B.
(comisaria)
pp. 258 y 259 (il.), cat. 66
1988
Museo del Prado

Goya. 250 Aniversario

LUNA, Juan J. (Comisario)
pp. 125 (il.), 396 y 397, cat. 37
1996
Museo del Prado

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
2014
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BRAY, Xavier
pp. 132-133
2015

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www.museodelprado.es, consulted 22-03-10

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ENLACES EXTERNOS