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 Apri to -May 1928
cat. 68

Goya
Musée Jacquemart-André París 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. Exhibitied 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. Exhibitied 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

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Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
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Caja de Ahorros de Zaragoza, Aragón y Rioja

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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
Museo Nacional del Prado

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pp. 132-133
2015
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ENLACES EXTERNOS