

# 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*

**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*

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

**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*

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: The Portraits**  
London 2015  
*cat. 36*

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– 1828**  
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MENA MARQUÉS, Manuela B. y MAURER,  
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Museo Nacional del Prado

**Vie et oeuvre de Francisco de  
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GASSIER, Pierre y WILSON, Juliet  
p. 199, cat. 828  
1970  
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A. (directores) and MENA, Manuela B.  
(comisaria)  
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Museo Nacional del Prado y Fundación  
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Museo del Prado

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#### ENLACES EXTERNOS