

# MARIANA WALDSTEIN, IX MARCHIONESS OF SANTA CRUZ (MARIANA WALDSTEIN, IX MARQUESA DE SANTA CRUZ)

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1800

UBICACIÓN

Musée du Louvre, París, France

DIMENSIONES

142 x 97 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

TITULAR

Musée du Louvre

FICHA: REALIZACIÓN/REVISIÓN

03 Feb 2010 / 05 Sep 2024

INVENTARIO

244 (1976-69)

## HISTORIA

This work came from the family of the Marquises of Santa Cruz. In 1883 it was put up for auction at the Hôtel Drouot auction house in Paris, and later belonged to the Marquis of La Remisa, to Queen Isabella II, Groult, Grosnier, and finally David Weill, who donated it to the

Louvre in 1976.

#### ANÁLISIS ARTÍSTICO

María Ana Waldstein (1763-1808) was born in Vienna and came from a noble Austrian family. She was married at the age of eighteen, in Madrid, to the Marquis of Santa Cruz, a man with close ties to Goya and who occupied an important post in Madrid's court.

She was a great lover of the arts, practising oil painting, drawing and pastels, and becoming a member of the Royal Academy of Fine Arts of San Fernando. She often travelled to Italy and lived in Paris, where she became friends with Napoleon when he was still First Consul.

Goya painted the subject standing and full length, in front of a background landscape of trees and hills. She is wearing a black, high-waisted skirt with lace edging that matches the mantilla which covers her shoulders but reveals the pink clothes covering her arms, the same colour as the bow which decorates her hair. In her left hand she is holding a fan. On her feet are pointed white shoes, decorated with golden trimmings.

The attractive, carefree and youthful face of the marchioness is painted in rosy pink flesh tones, giving her a very healthy appearance.

The work is especially interesting for the contrasts between the blacks and the pinks, a colour harmony which the artist often employed.

In 1865, Louis Guillemardet donated an old small-scale copy of the work (52 x 34 cm) by an anonymous artist to the Louvre. Some writers had previously attributed this same work to Goya.

#### EXPOSICIONES

##### **Peintures de Goya des collections de France**

Musée de l'Orangerie Paris 1938  
cat. 7

##### **Goya**

Koninklijk Kabinet van Schilderijen  
Mauritshuis The Hague 1970

organized by Ministerio de  
Estado y Asuntos Culturales and  
Réunion des Musées Nationaux,  
July 4th to September 13th 1970.

Exhibited also at the Musée de  
l'Orangerie des Tuileries, Paris,  
October 25th to December 7th  
1970, consultant editors

Jeannine Baticle and A. B. de  
Vries

cat. 22

##### **El arte europeo en la corte de España durante el siglo XVIII**

Galerie des Beaux-Arts Burdeos 1979

Exhibited also at Grand Palais,  
Paris y Museo Nacional del  
Prado, Madrid

cat. 25

##### **Goya. La década de Los Caprichos**

Madrid 1992

organized by Real Academia de  
Bellas Artes de San Fernando  
sponsored by Fundación Central  
Hispano, Madrid, consultant  
editor Nigel Glendinnig. From  
October 26th 1992 to January  
10th 1993

cat. 8

##### **Goya. 250 Aniversario**

Museo Nacional del Prado Madrid 1996

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

cat. 87

Agen 2019

cat. 21

##### **Expérience Goya**

Lille 2021

cat. 19

#### BIBLIOGRAFÍA

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DU GUÉ TRAPIER, Elizabeth  
p. 8  
1964  
The Hispanic Society of America

**Goya. 250 Aniversario**

LUNA, Juan J. (Comisario)  
pp.182 (il.) 370 y 371, cat. 87  
1996  
Museo del Prado

**Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 189, cat. 678  
1970  
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MOTTIN, Bruno, EFEDAQUE, Adrien and  
WILSON-BAREU, Juliet  
p.87  
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GUDIOL RICART, José  
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1970  
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**Expérience Goya (cat. expo)**

COTENTIN, Régis  
pp.49-50  
2021  
Réunion des Musées Nationaux

**ENLACES EXTERNOS**