

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 / 15 Jun 2023

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

Goya and his sitters

DU GUÉ TRAPIER, Elizabeth

p. 8

1964

The Hispanic Society of America

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p. 189, cat. 678

1970

Office du livre

GUDIOL RICART, José

vol. I, pp. 291 y 292, cat. 340

t. I

1970

Polígrafa

Goya. 250 Aniversario

LUNA, Juan J. (Comisario)

pp.182 (il.) 370 y 371, cat. 87

1996

Museo del Prado

MOTTIN, Bruno, EFEDAQUE, Adrien and

WILSON-BAREU, Juliet

p.87

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Snoeck

Expérience Goya (cat. expo)

COTENTIN, Régis

pp.49-50

2021

Réunion des Musées Nationaux

