# 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 París 1938
*cat. 7*

### Goya
Koninklijk Kabinet van Schilderijen Mauritshuis The Hauge 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
Exhibitied also at Grand Palais, París 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

MOTTIN, Bruno, EFEDAQUE, Adrien and

### Expérience Goya (cat. expo)

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

WILSON-BAREU, Juliet
p.87
2019
Snoeck

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

**ENLACES EXTERNOS**