

KRANZINGER, Joseph

Maltzen, near Salzburg c.1740– p.1772

Also spelt Krantzinger. He was enrolled as a pupil of the Vienna Akademie at its foundation in 1766. He travelled to Paris at the end of 1768, where he was supported by Wille. During 1769 he was commissioned by the Menus-Plaisirs: the accounts recorded a payment of 12 louis, under “dépenses imprévues”, to “M. Kranzinger, peintre allemand”. No doubt this related to the portrait of Marie-Antoinette in the appartements de Mesdames, according to the legend of the pastel manner engraving by Bonnet advertised in the *Gazette de France* for 27.IV.1770. Predating the arrival of the princess, the image was based on portraits of Kranzinger or other artists had made in Vienna, and was updated with a French robe de cour for the Levasseur engraving published immediately after her wedding (16.V.1770).

When Maria Theresia received the portrait of her daughter which she had sent Liotard to Paris expressly to paint, she wrote to Mercy to express her disappointment with the small version, hoping that the large one would be better (7.V.1771), adding: “Si vous pouviez en attendant m’envoyer son habillement peint à cheval, chapeau sur tête, en petit, si cela se peut, même si la ressemblance n’y est pas.” Mercy reported on 22.VI.1771: “Je crois avoir enfin trouvé un peintre qui réussira à faire un portrait bien ressemblant de Mme la dauphine dans ses habillements de cheval; cet ouvrage s’exécute sous mes yeux, mais il faudra encore quelques semaines avant qu’il puisse être achevé et porté au degré de perfection nécessaire.” It seems likely that Mercy had turned again to Kranzinger, and that he refers to the version now in Vienna of his portrait, but it is unclear if it was this or the second Liotard pastel which so delighted the Empress in her letter to Marie-Antoinette of 17.VIII.1771: “J’ai reçu votre portrait en pastel, bien ressemblant; il fait mes délices et celles de toute la famille; il est dans mon cabinet où je travaille, et la masse dans ma chambre à coucher, où je travaille le soir; ainsi je vous ai toujours avec moi, devant mes yeux; dans mon cœur vous y êtes profondément toujours.”

Bibliography

Arneth & Geoffroy 1874, I, pp. 85, 105, 111, 145, 157, 169, 184, 196; Roux & al., 1930, III, pp. 147–48; Sheriff 2003, p. 54; Thieme & Becker

Pastels

J.4354.101 MARIE-ANTOINETTE (1755–1793) en robe rouge doublée de fourrure, a.1770 ~grav. Bonnet 1770. Lit.: Héroid 34³

MARIE-ANTOINETTE en habit de chasse, 1771. Lit.: Paris 2008b, p. 92

J.4354.103 ~repl., pstl/ppr brun, 60x47.5 (Vienna PC 2008). Exh.: Paris 2008b, no. 56 repr. Lit.: Jallut 1955, pp. 15f φ



J.4354.105 ~repl., pstl/pchm, 81x66, 1771 (Vienna, Schönbrunn, inv. GG 8770. Comm. Maria Theresia). Exh.: Paris 1894, no 102; Versailles 1927, no. 5; Versailles 1955, no. 11. Lit.: V. & L. Adair 1971, p. 131 repr., attr. Liotard; Iby & Koller 2000, p. 166 repr., as c.1768 [=?Humbert 1897, no. 10; Fosca 1928, p. 152; Gielly 1935, p. 269; I&R A8] φ



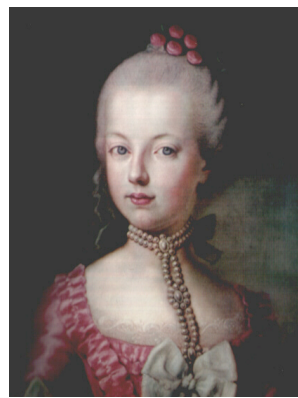
J.4354.107 ~repl., 1772 (marquise de Flers. Montichard, Fontainebleau, 1903)

J.4354.108 ~repl. (desc.: duc de Mouchy)

J.4354.109 ~version, pstl, 61x46, label verso “Königin Marie Antoinette in Reit Costume” (Erzherzog Ludwig Victor (-1919); sale p.m., New York, American Art Association, 28–29.IV.1922, \$40; Grosvenor B. Clarkson). Lit.: *New York times*, 14.V.1922

J.4354.1091 ~cop., pstl, 65x60, sd illisible “d’après Krantzinger/j.d. [?Bernard]/1962 (M. d’H...; vente p.m., Bergerac, Hôtel des ventes du Périgord, 15.X.2016, Lot 9 repr., anon., inconnu, est. €20–30; Bergerac, Hôtel des ventes du Périgord, 17.XII.2016, Lot 55 repr., est. €20–30) φκ

J.4354.111 MARIE-ANTOINETTE, en robe rose, pstl, 60x46, 1770 (Vienna, KHM, inv. GG 8597). Exh.: Versailles 1955, no. 18. *Olim* attr. Liotard [cf. Lion] φ



J.4354.112 MARIE-ANTOINETTE, en robe de cour ~grav. Jean-Charles Levasseur 1770