MARÍA MARTÍNEZ DE PUGA

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA	1824
UBICACIÓN	The Frick Collection. New York, New York, United States
DIMENSIONES	80 x 58.4 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	The Frick Collection
FICHA: REALIZACIÓN/REVISIÓN	04 Apr 2010 / 16 Jun 2023
INVENTARIO	162 (1914.1.64)

INSCRIPCIONES

Goya 1824 (lower left-hand corner).

HISTORIA

This portrait would have been made in thanks for the help Goya received before leaving Spain in 1824.

It belonged to the historian Aureliano de Beruete, who had a collection in Madrid. It was later in the collection of Sir Hugh Lane, in London, and then in that of J. H. Dunn, in the same city. It was in the

Colnaghi & Knoedler gallery (London and New York) until, in 1914, it entered the collection of New Yorker Henry Clay Frick, which was later to become today's Frick Collection.

ANÁLISIS ARTÍSTICO

María Martínez de Puga was probably related by marriage to Dionisio Antonio de Puga, whose signature appears as a witness on the document in which a lawyer awards Goya the continuance of his salary as royal painter during his absence from the court.

This half-profile portrait, with a two-colour, black and greenish background, shows the sitter wearing a black satin dress with lace edging at the cuffs and neckline, executed in a rapid, impressionistic manner. A watch hangs by her ribs, joined to a red ribbon that goes around her neck. The diadem that encircles her head of reddish chestnut hair is red, with golden decoration. Her earrings are also golden. The pink colour of her lips stands out from her white complexion. She is wearing white gloves and holds a closed fan and a scarf in her hands.

The portrait is of a marked modernity thanks to the contrasting colours, the bold dark outlines and the brushwork, the traces of which are clearly visible in the dress and in the background. The work appears to anticipate the early impressionist style of Manet.

EXPOSICIONES

Exposición Nacional de retratos
Madrid 1902
cat. 80

Goya's last Works
The Frick Art Collection New York 2006
consultant editors Jonathan Brown and Susan Grace Galassi. From February 22nd to May 14th 2006
cat. 7

BIBLIOGRAFÍA

Goya, pintor de retratos, t. I
BERUETE Y MONET, Aureliano de
p. 85
1916
Blass y Cía

GUDIOL RICART, José
vol. I, p. 382, cat. 720
t. I
1970
Polígrafa

Goya's last works
BROWN, Jonathan y GALASSI, Susan Grace
p. 97, cat. 7 y p. 99 (il.)
2006
The Frick Collection and Yale University Press

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
vol. II, p. 228, cat. 517
1928-1950

L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 135, cat. 659
1974
Rizzoli

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Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 323, 329, cat. 1635 y p. 337 (il.)
1970
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Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. IV, p. 191 y p. 311 (il.)
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

ENLACES EXTERNOS