

# 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

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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

[www.frick.org](http://www.frick.org)

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
pp. 323, 329, cat. 1635 y p. 337 (il.)  
1970  
Office du livre

##### **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