# ANDRÉS DEL PERAL

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



**DATOS GENERALES**

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|---|---|
| CRONOLOGÍA | Ca. 1797 - 1798 |
| UBICACIÓN | The National Gallery, London, United Kingdom |
| DIMENSIONES | 95 x 65 cm |
| TÉCNICA Y SOPORTE | Oil on canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Undisputed work |
| TITULAR | The National Gallery |
| FICHA: REALIZACIÓN/REVISIÓN | 03 Feb 2010 / 15 Jun 2023 |
| INVENTARIO | 254 (1951) |

**HISTORIA**

This work was exhibited at the San Fernando Academy in August of 1798 and mentioned in the *Diario de Madrid* (17/08/1798).

It was acquired by the granddaughter of one Dr. Peral of Seville by the Marquis of Vega-Inclán, probably at the end of the 19th century. From there it passed to the Gaston Linden Collection in Paris. In 1902 it was sold by Dannat to Sir George Donaldson, who lent it to the National Gallery in 1902, donating the painting to the same institution in 1904.

## ANÁLISIS ARTÍSTICO

Andrés del Peral worked as a painter and gilder in the Spanish Royal Sites in 1774 and 1778. He was an important art collector, and according to some authors he may have been in possession of the best collection of paintings in Madrid in the 18th century. He sold his collection in 1808 to Charles IV of Spain. Today, many of these paintings can be found in Spain's Prado Museum.

He seems to have been a good friend of Goya's, who painted this half-length portrait of the collector. He is seated, with his right hand placed inside his jacket - a fact which would have meant that the price of the portrait was lower, since the artist did not have to paint both hands.

He is dressed in a silver grey frock coat, white waistcoat decorated with blue motifs and a scarf of the same colour. The figure stands out against the dark background, illuminated by a strong light focus which gives volume and importance to the sitter.

According to Juan J. Luna, the subject's eyes are striking in their hardness. His face is serious and his mouth is drooping slightly to the left, which may either be due to his expression or indeed some facial problem.

## EXPOSICIONES

### Obras de pintores españoles
Art Corporation Gallery London 1901
*cat. 51*

### Spanish Paintings
The National Gallery London 1947
*cat. 4*

### El Greco to Goya. The taste for Spanish paintings in Britain and Ireland
The National Gallery of Art London 1981
consultant editor Alan Braham. From September 16th to November 29th 1981
*cat.70*

### Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
*cat. 92*

### Goya: The Portraits
London 2015
*cat. 29*

## BIBLIOGRAFÍA


### Goya, Académico
Boletín de la Real Academia de Bellas Artes de San Fernando
SENTENACH, Narciso
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1923

### Goya's portrait of Andrés del Peral
Apollo
GLENDINNING, Nigel
p. 200-202
LXXXIX
1969

### Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 189, cat. 673
1970
Office du livre

GUDIOL RICART, José
vol. I, p. 300, cat. 377
t. I
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### Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. III, p. 110
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

### La década de los Caprichos. Retratos 1792-1804
GLENDINNING, Nigel (Comisario)
nº 56
1992
Real Academia de Bellas Artes de San Fernando

### Goya. 250 Aniversario
LUNA, Juan J. (Comisario)
pp. 187 (il.), 369 y 370, cat. 92
1996
Museo del Prado

BRAY, Xavier
pp. 100-103
2015
National Gallery Company


## ENLACES EXTERNOS