

PANTALEÓN PÉREZ DE NENÍN

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA

UBICACIÓN

DIMENSIONES

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

TITULAR

FICHA: REALIZACIÓN/REVISIÓN

1808

Bank Bilbao Vizcaya, Madrid, Spain

206 x 125 cm

Oil on canvas

Documented work

Banco Bilbao Vizcaya Argentaria collection

30 Mar 2010 / 16 Jun 2023

INSCRIPCIONES

D.n Pantaleon Perez de Nenin / Por Goya 1808 ("Don Pantaleón Pérez de Nenín, by Goya, 1808", on the scabbard).

HISTORIA

This work was in the collection of Pedro Labat y Arrizabalaga, in Madrid, before entering the collection of the Argentaria Bank and then, following the merger of these two institutions in 1999, the collection of the Bilbao Vizcaya Argentaria Bank.

ANÁLISIS ARTÍSTICO

Don Pantaleón Pérez de Nenín was born in Bilbao in 1779. He belonged to a family of wealthy traders from La Villa de Nervión. At the age of sixteen he was made First Lieutenant, without having graduated from any military academy, almost certainly because his family helped to finance the creation of Queen María Luisa's regiment of hussars. He reached the rank of Commissioned Captain after taking part in the campaign against Portugal, known as the War of the Oranges.

In this portrait, the subject is shown standing, dressed in the uniform of Adjutant Captain of María Luisa's hussar regiment. He is wearing a red dolman jacket, trimmed in silver and with cuffs in the same blue colour as his trousers and the fur-trimmed pelisse over his shoulder, indicating that this was a winter uniform and that perhaps this painting was made in the winter of 1807-08, when the court was in Madrid. On his feet are riding boots with spurs, whilst his head is covered by a busby hat with striking red plumage, designed to make a strong impression on the enemy. In his left hand he holds a large sabre, which would have measured exactly 106.5 cm and which reveals the height of the subject, who must have been around 1 metre 80 cm (almost 5' 11") tall, an unusual height for the period. In the other hand he holds the baton of Adjutant-in-Chief.

Although the portrait has the dark background common to most of Goya's portraits, here we can also make out the soldier's horse, giving the sensation that he has just dismounted to have his portrait painted.

The artist was once again able to gain a psychological insight into his sitter, depicting his face with a certain melancholy air, which results somewhat out of place on a military man.

EXPOSICIONES

Goya 1900

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consultant editors Aureliano de Beruete, Alejandro Ferrant, Marqués de Pidal and Ricardo Velázquez. May 1900

cat. 96

Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 - 1981)

Hamburger Kunsthalle Hamburg 1980

cat. 296

Goya en las colecciones madrileñas

Museo Nacional del Prado Madrid 1983

consultant editor Enrique Lafuente Ferrari. From April 19th to June 20th 1983

cat. 34

Goya

La Lonja, Torreón Fortea y Museo Pablo Gargallo Zaragoza 1992

consultant editor Julián Gállego

cat. 41

Goya en tiempos de guerra

Museo Nacional del Prado Madrid 2008

consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008

cat. 49

Goya et la modernité

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March 16th 2014

cat. 127

Bilbao 2018

cat. 6

Goya

Basle 2021

p. 192

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1928-1950

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GUDIOL RICART, José
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Polígrafa

Francisco de Goya, 4 vols.

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pp. 184 y 185, cat. 34
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Análisis documental del retrato que pintó Goya del capitán de Húsares de la Reina María Luisa don Pantaleón de Nenín

ALÍA PLANA, Jesús María
1991

Goya

GÁLLEGO, Julián
pp. 114 y 115 (il.), cat. 41
1992
Electa

Goya en tiempos de guerra

MENA MARQUÉS, Manuela B.
pp. 226 y 227 (il.), cat. 49
2008
Museo Nacional del Prado

ENLACES EXTERNOS