

SACRIFICE TO PAN (SACRIFICIO A PAN)

CLASIFICACIÓN: EASEL PAINTING, ALLEGORY, MYTHOLOGY, HISTORY



DATOS GENERALES

CRONOLOGÍA

Ca. 1771

UBICACIÓN

Private collection, Zaragoza, Zaragoza, Spain

DIMENSIONES

33 x 24 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Attributed work

TITULAR

Private collection

FICHA: REALIZACIÓN/REVISIÓN

16 Feb 2010 / 13 Jun 2023

HISTORIA

This work was produced during Goya's stay in Italy. José Milicua published the work for the first time together with its possible companion painting, *Sacrifice to Vesta* in 1954.

In 1913 it was auctioned in Paris as part of the Eugène Kramer collection, lot number 106, and was bought by Maurice Boilloux Lafont. In 1953 it was acquired by a Swiss private collector. Later it belonged to the collection of José Gudiol, and then to his heirs until it was later acquired by its current owner.

ANÁLISIS ARTÍSTICO

The scene is set in a forest, where we can see a priestess proffering a golden bowl to the statue of Pan, god of fertility and masculine sexuality. At the foot of the sculpture there is an altar upon which there are other recipients used in the libation rite. A young woman who is bending down with her back to us is handling the pitcher of wine.

It has also been argued that the painting might also represent the minor god Priapus, since Pan was usually portrayed with goat's feet, arms and hands. Here we have a herma, which was commonly used to represent Priapus, the god of fertility of the land.

There are some doubts as to the authenticity of this painting, which is traditionally paired with *Sacrifice to Vesta*. While the works shared a common provenance until recent times, and their mythological character and Roman details link them, it is also true that the canvas seems to have been deliberately stretched to make it the same size as its supposed companion work. Moreover, there is a second version of this work (known to have been in a Parisian private collection in the 1970s) which seems not to have been painted by Goya, in which the god appears to have been considerably altered, adding some elements associated with Pan.

If this work is indeed by Goya, then it would doubtless have been painted - as experts agree - during his stay in Rome, as one of the quickly executed paintings which the artist produced to pay for his upkeep.

For more information on this kind of work, see *Sacrifice to Vesta*.

EXPOSICIONES

Goya and his times

The Royal Academy of Arts London 1963

cat. 66

cat. 43

El arte de Goya

Museo de Arte Occidental de Tokio Tokyo 1971

from 16th 1971 to January 23th

1972. Exhibited also at the Kyoto

Municipal Museum of Art,

January 29th to March 15th 1972.

cat. 2

Goya joven (1746-1776) y su entorno

Museo e Instituto Camón Aznar Zaragoza 1986

consultant editorl José Rogelio

Buendía. November 21st to

December 20th 1986

cat. 13

Goya y el espíritu de la ilustración

Museo Nacional del Prado Madrid 1988

from October 6th to December

18th 1988. Exhibited also at

Museum of Fine Arts, Boston,

January 18th to March 26th

1989; The Metropolitan Museum

of Art, Nueva York, May 9th to

July 16th 1989, Madrid curator

Manuela B. Mena Marqués,

scientific directors Alfonso E.

Pérez Sánchez and Eleanor A.

Sayre

cat. 2

Goya e Italia

Museo de Zaragoza Zaragoza 2008

organized by the Fundación

Goya en Aragóna, consultant

editor Joan Sureda Pons. From

June 1st to September 15th 2008

cat. 148

Zaragoza 2021

BIBLIOGRAFÍA

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MILICUA, José

pp. 19-21

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Vie et ouvre de Francisco de Goya

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p. 82, cat. 23

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Francisco de Goya, 4 vols.

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**Goya. Traveler and artist of the
Grand Tour (exp. cat.)**

GALLEGO GARCÍA, Raquel (comisaria)
pp. 126-127
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ENLACES EXTERNOS