

# SACRIFICE TO PAN (SACRIFICIO A PAN)

CLASIFICACIÓN: EASEL PAINTING. ALLEGORY, MYTHOLOGY, HISTORY



## DATOS GENERALES

CRONOLOGÍA

UBICACIÓN

DIMENSIONES

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

TITULAR

FICHA: REALIZACIÓN/REVISIÓN

Ca. 1771

Private collection, Zaragoza, Zaragoza, Spain

33 x 24 cm

Oil on canvas

Attributed work

Private collection

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

GASSIER, Pierre y WILSON, Juliet  
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Caja de Ahorros de Zaragoza, Aragón y Rioja

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Fundación Goya en Aragón y Turner

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

GALLEGO GARCÍA, Raquel (comisaria)  
pp. 126-127  
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Gobierno de Aragón

### **ENLACES EXTERNOS**