ALLEGORY OF LOVE (ALEGORÍA DEL AMOR)

CLASIFICACIÓN: EASEL PAINTING. ALLEGORY, MYTHOLOGY, HISTORY

DATOS GENERALES

CRONOLOGÍA	Ca. 1798 - 1805
UBICACIÓN	Museu Nacional d'Art de Catalunya, Barcelona, Spain
DIMENSIONES	220.5 x 155.3 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	Museu Nacional d'Art de Catalunya
FICHA: REALIZACIÓN/REVISIÓN	24 Feb 2010 / 14 Feb 2025
INVENTARIO	101 (MNAC 64996)

HISTORIA

We do not know who commissioned this work. It belonged to the collection of Laffite, who put the work up for auction. The auction took place in Paris on 7 March 1861, and the work was sold under lot number 33 for 620 francs. It was then part of the García de Quesada collection in Jaén until 1900 when it entered the Hernández García y Quevedo collection. Until 1928 it formed part of the collection of the Marchioness of Bermejillo del Rey, when it passed to the collection of Francesc Cambó. He left the work to the National Art Museum of

Catalonia in 1949, and the work was entrusted to that institution in 1954.

ANÁLISIS ARTÍSTICO

This is a large, highly erotic work whose protagonists have traditionally been interpreted as being Cupid and Psyche, although they do not exactly match the characteristics of those two mythological characters. In his essay for the catalogue of the Cambó collection, Buendía posits that this encounter represents an allegory of Love.

This is an unusual theme within Goya's output, which featured few mythological subjects. From its likeness to portraits of *Ferdinand Guillemardet*, *Jovellanos*, or the *Marchioness of Lazán*, it has been dated at around 1800. The artist's style is above all present in the glazes of the woman's dress.

Stylistic similarities have been found between this painting and the work of Fragonard and Pierino del Vaga, although it is with Titian's style that this composition best fits, in the line of *Tarquin and Lucretia*, which featured in the royal collections of Madrid between 1571 and 1813.

EXPOSICIONES

Goya 1900
Ministerio de Instrucción Pública and Bellas Artes Madrid 1900
consultant editors Aureliano de Beruete, Alejandro Ferrant, Marqués de Pidal and Ricardo Velázquez. May 1900
cat. 181

Pinturas de Goya
Museo Nacional del Prado Madrid 1928
consultant editor Fernando Álvarez de Sotomayor. From Apri to -May 1928
cat. 77

- III Bienal Hispanoamericana del Arte. Precursores y maestros de la pintura y escultura contemporán
Palacio Municipal de Exposiciones and Palau de la Virreina Barcelona 1955
cat. 33

Goya nelle collezioni private di Spagne
Villa Favorita Lugano 1986
consultant editor Marta Medina. From June 15th to October 15th 1986
cat. 32

La collecció Cambó
Museo Nacional del Prado Madrid 1990
exhibited also at the Sala Sant Jaume, Barcelona, January 31st to March 31st 199. From October 9th to December 31st 1990

Prefiguració del Museu Nacional d'Art de Catalunya
Museu Nacional d'Art de Catalunya Barcelona 1992
from July 27th to November 30th 1992

Realidad e imagen. Goya 1746 – 1828
Museo de Zaragoza Zaragoza 1996
consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996
cat. 42

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. 356

BIBLIOGRAFÍA

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DESPARMET FITZ - GERALD, Xavier
vol. I, p. 117, cat. 67
1928-1950

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 165, 194, cat. 745
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ANGELIS, Rita de
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in PÉREZ SÁNCHEZ, Alfonso E., et al, Colección Cambó (catalogue of the exhbition Museo Nacional del Prado from 9th october to 31st december 1990, and at the Sala Sant Jaume de Barcelona from 31st of january to 31st of march 1991)
BUENDÍA, José Rogelio
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SUREDA PONS, Joan (comisario)
vol. II, p. 329, cat. 356
2008
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consultada el 25-02-2010

ENLACES EXTERNOS