

# 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

### Goya nelle collezioni private di Spagne

Villa Favorita Lugano 1986

consultant editor Marta Medina.

From June 15th to October 15th 1986

cat. 32

### 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

### Pinturas de Goya

Museo Nacional del Prado Madrid 1928

consultant editor Fernando Álvarez de Sotomayor. From April to -May 1928

cat. 77

### 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

### Goya e Italia

Museo de Zaragoza Zaragoza 2008

organized by the Fundación Goya en Aragón, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008

cat. 356

### - III Bienal Hispanoamericana del Arte. Precursores y maestros de la pintura y escultura contemporánea

Palacio Municipal de Exposiciones and Palau de la Virreina Barcelona 1955

cat. 33

### Prefiguració del Museu Nacional d'Art de Catalunya

Museu Nacional d'Art de Catalunya Barcelona 1992

from July 27th to November 30th 1992

## BIBLIOGRAFÍA

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

### L'opera pittorica completa di Goya

ANGELIS, Rita de  
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### Goya e Italia, 2 vols.

SUREDA PONS, Joan (comisario)  
vol. II, p. 329, cat. 356  
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### Vie et oeuvre de Francisco de Goya

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vol. III, p. 142 y p. 100 (il.)  
1980-1982  
Caja de Ahorros de Zaragoza, Aragón y Rioja

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GUDIOL RICART, José

vol. I, p. 339, cat. 541

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1970

Polígrafa

### Cupido y Psique

in PÉREZ SÁNCHEZ, Alfonso E., et al, Colección Cambó (catalogue of the exhibition 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  
pp. 392-401  
1990  
Ministerio de Cultura

