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
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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
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organized by the Fundación Goya en Aragóna, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008
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Zaragoza 2021

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ENLACES EXTERNOS