GYPSY CAVE (CUEVA DE GITANOS)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: CAPRICES OF THE MARQUIS DE LA ROMANA (PAINTING, CA. 1800 - 1810) (7/8)



DATOS GENERALES

CRONOLOGÍA	Ca. 1808 - 1810
UBICACIÓN	Marquis of La Romana Collection, Madrid, Spain
DIMENSIONES	33 x 57 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Marquis of La Romana Collection
FICHA: REALIZACIÓN/REVISIÓN	11 May 2010 / 15 Jun 2023

HISTORIA

The complete series of eleven paintings was acquired from Goya by the Majorcan collector Juan de Salas, father of Dionisia Salas y Boxadors, who was married to Pedro Caro y Sureda (Palma de Mallorca, 1761-Cartaxo, Portugal, 1811), III Marquis of La Romana.

The painting was inherited by its current owners.

ANÁLISIS ARTÍSTICO

Due to its dimensions and to the use of an orange-coloured preparation on the canvas, this work can be connected to *Interior of a Hospital* and *Shootings in a Military Camp*.

In this picture we see a group of people taking shelter and talking inside a cave, where they have lit a fire to keep warm. On the left-hand side of the composition some donkeys are resting and we can see some shearing scissors and pincers for removing horseshoes, in allusion to the profession of these men, who are perhaps cattle dealers. Going by the clothes they are wearing, the men appear to be gypsies, whilst the women, well but somewhat extravagantly dressed, could be prostitutes.

Goya has painted two light sources, which illuminate the lower half of the canvas. The first of them is the natural light streaming in through the mouth of the cave. The second source of light is the fire, so weak that it appears to be going out, located right at the back of the cave.

Goya has built up the figures using light brushstrokes, most visible in the colourful clothes worn by the women. The dark colour of the rock contrasts with the white, thickly applied impasto brushstrokes used to render the light.

EXPOSICIONES

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Madrid 1900
consultant editors Aureliano de Beruete, Alejandro Ferrant, Marqués de Pidal and Ricardo Velázquez. May 1900
cat. 57

Pinturas de Goya
Museo Nacional del Prado Madrid 1928
consultant editor Fernando Álvarez de Sotomayor. From April to May 1928
cat. 34

Goya. El Capricho y la Invención. Cuadros de gabinete, bocetos y miniaturas
Museo Nacional del Prado Madrid 1993
from November 18th 1993 to February 15th 1994. Exhibited also at the Royal Academy of Arts, London, March 18th to June 12th 1994 and The Art Institute of Chicago, Chicago, July 16th to October 16th 1994, consultant editors Manuela B. Mena Marqués and Juliet Wilson-Bareau
cat. 79

Goya: Order and disorder
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cat. 224

Goya
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p. 208

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ENLACES EXTERNOS