

# 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

##### **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. 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**

Museum of Fine Arts Boston 2014

cat. 224

##### **Goya**

Basle 2021

p. 208

#### BIBLIOGRAFÍA

##### **L'œuvre peint de Goya. 4 vols**

DESPARMET FITZ - GERALD, Xavier

p. 227, cat. 193

1928-1950

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

GASSIER, Pierre y WILSON, Juliet

p. 263, cat. 920

1970

Office du livre

GUDIOL RICART, José

vol. I, pp. 294, cat. 354

t. I

1970

Polígrafa

##### **L'opera pittorica completa di Goya**

ANGELIS, Rita de

p. 122, cat. 494

1974

Rizzoli

##### **Francisco de Goya, 4 vols.**

CAMÓN AZNAR, José

vol. III, p. 191

1980-1982

Caja de Ahorros de Zaragoza, Aragón y Rioja

##### **Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas**

MENA, Manuela B. y WILSON-BAREAU, Juliet

(comisarias)

pp. 282 (il.), 283, 284, 285, 286 y 287,

1993

Museo del Prado

##### **Goya: Order & Disorder**

ILCHMAN, Frederick y STEPANEK, Stephanie

L. (comisarios)

pp. 321-324

2014

Museum of Fine Arts Boston Publications

#### ENLACES EXTERNOS