

# INTERIOR OF A PRISON (INTERIOR DE PRISIÓN)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: CAPRICES OF THE MARQUIS DE LA ROMANA (PAINTING, CA. 1800 - 1810) (2/8)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1808 - 1812

UBICACIÓN

Marquis of La Romana Collection, Madrid, Spain

DIMENSIONES

40 x 32 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

This canvas continues the narrative which began in *The Monk's Visit*. María Vicenta Mendieta, after being put on trial for the murder of her husband, was jailed and later executed. Nobody was moved by her mother pleading for a more lenient sentence since the killer was a woman. The prison in which María Vicenta Mendieta was held was used for those criminals found guilty of the most atrocious of crimes. In these places the prisoners were kept completely cut off from the outside world, in rooms full of bugs and without even a bed to sleep on.

Here we see the woman sitting, accompanied by her maids. She is looking down at the floor, her face clearly betraying her worry. The only flicker of light in the room comes from the little lantern hanging from the ceiling, which is scarcely able to illuminate the scene. This darkness and the fragility of the light could allude to the all but hopeless situation of the condemned woman.

This work has been related to Caprice no. 32, *Because she was susceptible*, which features a lone woman sitting on the floor of a prison cell, her head tilted to the side, her only company a rat. There also exists a preparatory drawing for this etching, with the same title as the final print (Prado Museum, Madrid).

## 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. 62

### Pinturas de Goya

Museo Nacional del Prado Madrid 1928

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

cat. 39

### 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. 75

### Goya

Basle 2021

p. 218

## BIBLIOGRAFÍA

### L'œuvre peint de Goya. 4 vols

DESPARMET FITZ - GERALD, Xavier

p. 238, cat. 207

1928-1950

### Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p. 263, cat. 915

1970

Office du livre

GUDIOL RICART, José

vol. I, pp. 294 y 295, cat. 352

t. I

1970

Polígrafa

### L'opera pittorica completa di Goya

ANGELIS, Rita de

p. 122, cat. 492

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. 272, 273, 274, 275 (il.) y 276, cat.

1993

Museo del Prado

