PLAGUE HOSPITAL (HOSPITAL DE APESTADOS)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: CAPRICES OF THE MARQUIS DE LA ROMANA (PAINTING, CA. 1800 - 1810) (6/8)



DATOS GENERALES

CRONOLOGÍA	Ca. 1808 - 1810
UBICACIÓN	Marquis of La Romana Collection, Madrid, Spain
DIMENSIONES	32.5 x 57.3 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 *Vagabonds Resting in a Cave* and *Shootings in a Military Camp*.

Set in a hospital room containing a number of large arched structures, this scene shows a group of people suffering the terrible effects of a plague epidemic.

A golden light illuminates the space and reveals the distressing situation within, as some of the sick try to

help the most seriously ill and even the dying, giving them medicine to drink. They go about their work despite the pestilent atmosphere, which in some cases forces them to hold their noses with their fingers. This gesture is repeated in the figure walking through the macabre landscape of corpses in etching no. 62, The beds of death, of the *Disasters of War* series.

Here, the figures are painted using rapid, fine brushstrokes and their faces are treated only superficially, in many cases giving them a phantasmagorical aspect which portends the approach of death. The atmosphere evoked by Goya in this painting is reminiscent of two of the works which the artist made during his stay in Cádiz: *Yard with Lunatics* and *Interior of a Prison*.

This work can also be related to some of the images in the *Disasters of War* series especially numbers 48 to 64. In these etchings, Goya captured scenes of solidarity among those suffering the terrible consequences of war such as hunger and sickness. Their haggard, skeletal faces reflect the widespread suffering, and, just as in Plague Hospital, leave little room for hope.

The same physical fragility of many of the people in the painting can also be see in the figure of the resurrected man in *The Miracle of San Antonio of Padua*, in the chapel of San Antonio de la Florida (1798, 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. 55

Pinturas de Goya
Museo Nacional del Prado Madrid 1928
consultant editor Fernando Álvarez de Sotomayor. From April to May 1928
cat. 12

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. 80

Francisco de Goya: Maleri, Tegning, Grafikk
Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
cat. 24

Goya: Prophet der Moderne
Alte Nationalgalerie Berlin 2005
from July 13th to October 3th 2005. Exhibitied also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
cat. 75

Goya en tiempos de guerra
Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
cat. 54

Goya
Basle 2021
p. 222

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p. 226, cat. 192
1928-1950

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GASSIER, Pierre y WILSON, Juliet
p. 263, cat. 919
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L'opera pittorica completa di Goya
ANGELIS, Rita de
pp. 122, il. XXXVII, cat. 493
1974
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Goya. Arte e condizione umana
PAZ, Alfredo de
pp. 150, 155, il. XI
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pp. 283, 284, 285 (il.) y 286, cat. 80

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ENLACES EXTERNOS