# BANDIT MURDERING A WOMAN (BANDIDO ASESINANDO A UNA MUJER)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: CAPRICES OF THE MARQUIS DE LA ROMANA (PAINTING, CA. 1800 - 1810) (4/8)

**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1806 - 1808 |
| 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 work forms part of a set of three paintings within the series belonging to the Marquis of La Romana, which also includes *Bandits Shooting their Prisoners* and *Bandit Stripping a Woman*.

In the middle of a remote, rocky landscape, inside a cave perhaps, one of the bandits responsible for the attack on the coach in *Bandits Shooting their Prisoners* is about to finish off a woman with his knife. The man holds the wounded woman from behind as she lies on the ground. We can already see a trickle of blood coming from her body. She opens her mouth to cry out whilst the man concentrates all of his attention on finishing what he has started, displaying no mercy whatsoever.

The light is rendered using very thick strokes of greys and whites, whilst the figures display some more delicate brushwork. According to Manuela Mena and Juliet Wilson-Bareau, the fine black brushstrokes serve to pick out the outlines of the figures in the shadows, emphasizing the stomach and lower body of the man in particular. The two writers thus suggest a parallel between this work and one of the more violent images in *the Caprices* series of etchings: no. 8, *They carried her off!*.

**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. 58*

**Pinturas de Goya**
Museo Nacional del Prado Madrid 1928
consultant editor Fernando Álvarez de Sotomayor. From April to May 1928
*cat. 36*

**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. 78*

**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. 74*

**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. 52*

**Goya**
Basle 2021
*p. 221*

**BIBLIOGRAFÍA**


**L'œuvre peint de Goya. 4 vols**
DESPARMET FITZ - GERALD, Xavier
p. 230, cat. 196
1928-1950

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p. 263, cat. 917
1970
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GUDIOL RICART, José
vol. I, pp. 294 y 295, cat. 350
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**L'opera pittorica completa di Goya**
ANGELIS, Rita de

**Francisco de Goya, 4 vols.**
CAMÓN AZNAR, José
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**Goya. Arte e condizione umana**
PAZ, Alfredo de

p. 122, cat., 490
1974
Rizzoli

1980-1982
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pp. 150-151, il. XIII
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### Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas

MENA, Manuela B. y WILSON-BAREAU, Juliet (comisarias)
pp. 276, 277, 278, y 281 (il.), cat. 78
1993
Museo del Prado

### Goya en tiempos de guerra

MENA MARQUÉS, Manuela B.
pp. 233 y 234, cat. 52
2008
Museo Nacional del Prado

**ENLACES EXTERNOS**