WOMEN ATTACKED BY SOLDIERS (MUJERES ATACADAS POR SOLDADOS)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: PARTITION OF JAVIER GOYA, SUPPOSED X.9 (PAINTING, CA. 1808-1812) (2/5)



DATOS GENERALES

CRONOLOGÍA	Ca. 1808 - 1812
UBICACIÓN	Städel Museum, Frankfurt, Germany
DIMENSIONES	30 x 39 cm
TÉCNICA Y SOPORTE	Oil on wood panel
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Städel Museum
FICHA: REALIZACIÓN/REVISIÓN	13 May 2010 / 15 Jun 2023
INVENTARIO	373 (1981)

INSCRIPCIONES

X.9

HISTORIA

There may have existed a number of replicas of this painting. One of them belonged to Salas in Madrid, and was published by Lafuente Ferrari in 1947. Another, which was in a private collection, is mentioned by

Gassier-Wilson, who listed it as a copy or a replica. A third replica may be the painting which is exhibited as an autograph work at the Museum of Fine Arts in Seville, although such an attribution has come under scrutiny.

ANÁLISIS ARTÍSTICO

This work, together with five other paintings, has been marked with the inscription "X.9", a reference to the number assigned to them by the notary in the inventory of Josefa Bayeu's estate which was made in 1812.

The painting follows the same formal and thematic lines as the previous work (*Scene of Kidnapping and Murder*). The scene depicts women being subjected to violence at the hands of bandits. In the foreground a man has hold of a woman by her arm and by her hair, whilst her son, at her feet, tries to pull his mother towards him. In the background, Goya has painted a woman who, judging by her pallid skin, is already dead, and is being carried along by several men.

To depict this woman Goya may have used a drawing which he himself copied from John Flaxman (York, 1755-York, 1826) and which is housed at the National Library in Madrid.

Goya has made use of warm colours and has painted the bodies of the protagonists with great luminosity. Those of the women, in particular, appear to be radiating light and thus to be emerging from the very dark, neutral background.

The brutal way in which the female bodies have been treated, the tendency towards a warmer colour palette and the dramatic intensity of the scene all encourage a comparison between this painting and *The Death of Sardanapalus* (1827, Musée du Louvre, Paris) by Eugène Delacroix (Charenton-Saint-Maurice, 1798-Paris, 1863).

EXPOSICIONES

Goya
Koninklijke Musea Voor Schone Kunsten Van België
Brussels 1985
consultant editor Luis González Seara. From October 26th to December 22nd 1985
cat. 29

Francisco de Goya: Maleri, Tegning, Grafikk
Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
cat. 26

Expérience Goya
Lille 2021
cat. 82

BIBLIOGRAFÍA

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 264, cat. 931
1970
Office du livre

Expérience Goya (cat. expo)
COTENTIN, Régis
pp. 144-145
2021
Réunion des Musées Nationaux

GUDIOL RICART, José
vol. I, p. 355, cat. 609, vol. IV, p. 79
t. I
1970
Polígrafa

L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 124, cat. 522
1974
Rizzoli

ENLACES EXTERNOS