

# THE CUTTING OF A WOMAN'S THROAT (LA DEGOLLACIÓN)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS



## DATOS GENERALES

CRONOLOGÍA	Ca. 1800 - 1814
UBICACIÓN	Private collection
DIMENSIONES	33 x 47 cm
TÉCNICA Y SOPORTE	Oil on wood panel
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Private collection
FICHA: REALIZACIÓN/REVISIÓN	12 May 2010 / 15 Jun 2023
INVENTARIO	1080 -

## HISTORIA

This work used to belong to the Countess of Villagonzalo and later entered the collection of Teresa Maldonado, Madrid.

## ANÁLISIS ARTÍSTICO

This picture was painted as a companion piece to the work entitled *The Bonfire* and is related to the two paintings of cannibals in the fine arts museum of Besançon, *Cannibals Preparing their Victims* and *Cannibals Contemplating Human Remains*.

In the centre of the scene, a man is about to use a large knife to slit the throat of a naked woman,

who is kneeling with her feet and hands bound, and who he is holding by the hair. The other figure in the scene, shown sitting on a rock, is contemplating, as if it were a trophy, the decapitated head of a man who has just been killed, and whose lifeless body is lying on the left-hand side of the scene surrounded by a pool of blood.

As in both *Cannibals Contemplating Human Remains* and *Cannibals Preparing their Victims* these acts are shown taking place in what appears to be a cave carved out of the rock. The faces of the murderers have been given simian features, in allusion to the primitive, violent instincts which have possessed them, whilst their dark complexions contrast strikingly with the immaculate white skins of their victims. In these works, Goya was reflecting upon the irrational dimension of the human mind, upon man's uncontrollable instincts, and was questioning the innate goodness of human beings in their primitive state.

There exists a replica of *The Cutting of a Woman's Throat* in the Prado Museum, painted on tinfoil (29 x 41 cm) and donated to the museum in 1912 by the collector Cristóbal Férriz y Sicilia. The work now housed in the Prado was probably made by Goya for his own collection, whilst the one now belonging to the collection of Teresa Maldonado would have been sold. One of the few differences that can be appreciated between the two works is that, in the Prado piece, the scale of the figures is somewhat larger in relation to the overall size of the composition.

#### EXPOSICIONES

##### **Pinturas de Goya**

Museo Nacional del Prado Madrid 1928  
consultant editor Fernando  
Álvarez de Sotomayor. From April  
to May 1928  
cat. 48

##### **El arte de Goya**

Museo de Arte Occidental de Tokio Tokyo 1971  
from 16th 1971 to January 23th  
1972. Exhibited also at the Kyoto  
Municipal Museum of Art, January  
29th to March 15th 1972.  
cat. 33

##### **Goya**

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

##### **Goya (1746 - 1828)**

Galleria Internazionale d'Arte Moderna di  
Ca'Pesaro Venecia 1989  
consultant editor Antonio Fortún  
Paesa. From May 7th to July 4th  
1989  
cat. 39

##### **Goya y el Mundo Moderno**

Museo de Zaragoza Zaragoza 2008  
organized by the Fundación Goya  
en Aragón at the Museo de  
Zaragoza, consultant editors  
Valeriano Bozal and Concepción  
Lomba Serrano. From December  
18th 2008 to March 22nd 2009  
cat. 152

#### BIBLIOGRAFÍA

##### **Vie et oeuvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 263, cat. 924  
1970  
Office du livre

GUDIOL RICART, José  
vol. I, pp. 322, cat. 474  
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1970  
Polígrafa

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

ANGELIS, Rita de  
p. 117, cat. 410, 411  
1974  
Rizzoli

##### **Goya y el Mundo Moderno**

LOMBA, Concepción y BOZAL, Valeriano  
(comisarios)  
p. 272, cat. 152  
2008  
Fundación Goya en Aragón y Lunewerg

#### ENLACES EXTERNOS