

# GOSSIPING WOMEN (MUJERES CONVERSANDO)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS



## DATOS GENERALES

CRONOLOGÍA

Ca. 1790 - 1793

UBICACIÓN

Wadsworth Atheneum Museum of Art, Hartford, United States

DIMENSIONES

59 x 145 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

TITULAR

Wadsworth Atheneum Museum of Art

FICHA: REALIZACIÓN/REVISIÓN

25 Apr 2010 / 14 Jun 2023

INVENTARIO

377 (1929.4)

## HISTORIA

This canvas may have belonged to Sebastián Martínez in Cádiz. Later it would have gone to the Marchioness of Bermejillo del Rey, in Madrid, and from there to Kart M. Stern. It subsequently belonged to the Viscount of Heudencourt in Paris and them to Durlacher Bros., in New York.

In 1929 it was donated to the Wadsworth Atheneum Museum of Art by Ella Gallup Summer and Mary Catlin Summer.

## ANÁLISIS ARTÍSTICO

Trapier considers, based on the testimony of Nicolás de la Cruz, Count of Maule, that this work could have been one of the three overdoor pieces painted for Sebastián Martínez, the art dealer and ilustrado in whose Cádiz home Goya spent several months between 1792 and 1793. The two other works commissioned at the same time would therefore have been *Sleepy Woman* and *The Dream*, this last one being smaller in size, probably after being cut down.

The painting *Gossiping Women* brings to mind the cartoons that Goya made between 1775 and 1792 for the Royal Textile Factory of Santa Bárbara, *costumbrista* and pastoral scenes which had to be sufficiently simple in their designs so as to permit their later conversion into

tapestries. In fact, some believe that this painting could have been the cartoon for a tapestry which has either been lost or which was never made.

We can see two reclining women talking in the countryside, one in front of the other, dressed in elegant clothes, leading us to believe that they are not far from the city. The fact that the topic of conversation is an interesting one is made clear by the rather surprised and intrigued expression of the woman who is facing the viewer, dressed in a reddish-coloured outfit.

In this painting, Goya makes use of quick, loose brushstrokes, recalling some of Velázquez's work (Seville, 1599-Madrid, 1660). He has managed to skilfully capture the quality of the fabrics and their folds, lingering in particular over the pink skirt of the woman in the foreground. It is possible that one of the sources that inspired this painting could have been Velázquez's *The Toilet of Venus (La Venus del espejo)* (Ca. 1648, National Gallery, London), which Goya would have seen when it was in the collection of the Duke and Duchess of Alba.

See rec. no.

#### EXPOSICIONES

##### **Goya**

Koninklijk Kabinet van Schilderijen  
Mauritshuis The Hague 1970  
organized by Ministerio de  
Estado y Asuntos Culturales and  
Réunion des Musées Nationaux,  
July 4th to September 13th 1970.  
Exhibited also at the Musée de  
l'Orangerie des Tuileries, Paris,  
October 25th to December 7th  
1970, consultant editors  
Jeannine Baticle and A. B. de  
Vries  
cat. 4

##### **Goya and the art of his time**

Meadows Museum Dallas 1983  
consultant editor Edward J.  
Sullivan. From December 7th  
1983 to February 6th 1983  
cat. 15

##### **Goya. 250 Aniversario**

Museo Nacional del Prado Madrid 1996  
consultant editor Juan J. Luna.  
From March 29th to June 2nd  
1996  
cat. 77

#### BIBLIOGRAFÍA

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DESPARMET FITZ - GERALD, Xavier  
p. 215, cat. 179  
1928-1950

GUDIOL RICART, José  
vol. I, p. 287, cat. 321  
t. I  
1970  
Polígrafa

##### **Goya. 250 Aniversario**

LUNA, Juan J. (Comisario)  
pp. 164 (il.), 355 y 356, cat. 77  
1996  
Museo del Prado

##### **Goya and his sitters**

DU GUÉ TRAPIER, Elizabeth  
p. 9, il. 17  
1964  
The Hispanic Society of America

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ANGELIS, Rita de  
p. 104, cat. 243  
1974  
Rizzoli

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GASSIER, Pierre y WILSON, Juliet  
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1970  
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vol. IV, p. 90  
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Caja de Ahorros de Zaragoza, Aragón y Rioja

#### ENLACES EXTERNOS