# YOUNG WOMEN WITH PITCHERS (LAS MOZAS DEL CÁNTARO) (SKETCH)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: CARTONES PARA TAPICES: ESCENAS CAMPESTRES Y JOCOSAS (PINTURA Y BOCETOS, 1791-1792). DESPACHO DEL REY, EL ESCORIAL (2B/7)




**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1791 |
| UBICACIÓN | Mac-Crohon Collection, Madrid, Spain |
| DIMENSIONES | 34 x 21 cm |
| TÉCNICA Y SOPORTE | Oil on canvas |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| TITULAR | Mac-Crohon Collection |
| FICHA: REALIZACIÓN/REVISIÓN | 22 Dec 2009 / 14 Jun 2023 |

**INSCRIPCIONES**

*42* (bottom left corner, front)

*X.13* (back)

HISTORIA

Sketch for the tapestry cartoon *Young Women with Pitchers*.

It belonged to the collection of Francisco Acebal Arratia, probably via Javier and Mariano Goya. In 1928 it went to the collection of Luis and Paloma Mac-Crohon y Garay, in Madrid.

ANÁLISIS ARTÍSTICO

Standing next to a fountain, two girls each balance a pitcher on their heads whilst looking attentively towards someone outside the frame of the painting, aware of the desires they provoke, whilst a third girl crouches down with her back to the viewer to fill another pitcher. They are in a rural setting, with a low wall behind them, separating them from the fields in the background. The architectural detail in the fountain, crowned with a sphere like those found on the palace of El Escorial, is of particular interest.

We can appreciate some important differences between this sketch and the finished cartoon. Goya tried to lighten the composition by simplifying the fountain and putting more emphasis on the profile of the water carriers, who stand out sharply against the sky in the cartoon, especially the girl on the right-hand side, who also adopts a more sinuous posture due to the weight of the pitchers she is carrying. The woman shown here collecting water later appears standing next to the other two, and there is no child present in the sketch. As such, the figures of the girls do not appear as slim and the overall impression is much flatter, since the inclusion of the boy adds further depth to the cartoon.

The inscription on the back of the canvas was discovered by Juliet Wilson. It undoubtedly means that the painting had been awarded to Xavier Goya in the inventory carried out in 1812 following the death of Josefa Bayeu. This number usually corresponded to two works, *The Water Carrier* and *The Knife Grinder*, now in Budapest. This was due to the fact that Goya's heirs reused the numbers given to works once they had been sold.

CONSERVACIÓN

Cleaned in 1993.

The bare red preparation is visible in a 7 mm strip around the edge of the canvas.

EXPOSICIONES

**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. 25*

**Goya. La imagen de la mujer**
Museo Nacional del Prado Madrid 2001
from October 30th 2001 to February 10th 2002. Exhibitied also at the National Gallery of Art, Washington, March 10th to June 2nd 2002, consultant editor Francisco Calvo Serraller
*cat. 13*

**Pinturas de Goya**
Museo Nacional del Prado Madrid 1928
consultant editor Fernando Álvarez de Sotomayor. From Apri to -May 1928
*cat. 83*

**Exposición de bocetos para pinturas y esculturas (Siglos XVI-XIX)**
Sociedad Española de Amigos del Arte Madrid 1949
*cat. 102*

**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. 30*

**Goya en las colecciones madrileñas**
Museo Nacional del Prado Madrid 1983
consultant editor Enrique Lafuente Ferrari. From April 19th to June 20th 1983
*cat. 19*

**Goya en las colecciones españolas**
Agen 2019

**españolas**
Sala de Exposiciones del BBVA Madrid 1995
consultant editor Juan J. Luna. From December 14th 1995 to February 17th 1996
*cat. 15*

*cat. 8*

**BIBLIOGRAFÍA**


### L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
vol. II, p. 298, cat. 38
1928-1950

GUDIOL RICART, José
vol. I, p. 282, cat. 296
t. I
1970
Polígrafa

### Francisco de Goya, cartones y tapices
ARNAIZ, José Manuel
pp. 195, 199, 313, cat. 63B y p. 196 (il
1987
Espasa Calpe
"Espasa Arte"

### Tapices de Goya
SAMBRICIO, Valentín de
p. 272, cat. 57ª y lám. 182
1946
Patrimonio Nacional

### L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 105, cat. 253
1974
Rizzoli

### Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas
MENA, Manuela B. y WILSON-BAREAU, Juliet (comisarias)
pp. 184-185, 357, cat. 30 y p. 186 (il.)
1993
Museo del Prado

### Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 99, 373, cat. 295
1970
Office du livre

### Imagen de Goya
BOZAL, Valeriano
p. 78, 90
1983
Lumen

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREU, Juliet
pp. 106-107
2019
Snoeck


**ENLACES EXTERNOS**