MILKMAID OF BORDEAUX (LA LECHERA DE BURDEOS)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

DATOS GENERALES

CRONOLOGÍA	1825 - 1827
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	74 x 68 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	17 Jun 2010 / 15 Jun 2023
INVENTARIO	340 (P02899)

INSCRIPCIONES

Goya (on the side).

HISTORIA

This work was painted in Bordeaux. Leocadia Zorilla inherited it on Goya's death, and sold it to *Juan Bautista de Muguiro*, a good friend of Goya's in Bordeaux. The letter which Leocadia wrote to Muguiro on

9 December 1829 has survived, in which she offers him the painting for a sum no lower than an ounce of gold, as she had been instructed by Goya. The letter was published in its entirety by Sánchez Cantón in 1947.

It remained in the Muguiro family until the buyer's nephew, Fermín de Muguiro y Beruete, the Third Count of Muguiro and Alto Bacilés bequeathed it to the Prado Museum. It was entrusted to the museum on 5 December 1945.

ANÁLISIS ARTÍSTICO

The Milkmaid of Bordeaux is one of Goya's most acclaimed works. Painted in the last years of his life, it is striking for its cheerful colouring and bright lighting, which contrast with the dark monochromes which dominate the rest of the works from his final years. Some experts see in this work the most accomplished example of Goyaesque impressionism, above all in the execution of the shawl which covers the maid's shoulders.

The woman depicted in this genre painting, which may well be a portrait, has not been identified. She is seated, probably on a saddle on which she rode when she delivered the milk, as suggested by the low point of view. She is wearing a white cloth on her head which covers part of her brown hair, a shawl rendered in bluish tones and yellow and white flecks which crosses over her chest, and a black skirt. Her figure stands out against a greenish-blue sky with white touches. By her side we can make out a pitcher brimming with white milk. On the curve of the pitcher there is an inscribed signature which defends Goya's authorship, although Juliet Wilson has cast doubt on its authenticity. The expert thinks that the author of this work may have been Rosario Weiss, the daughter of Leocadia Zorrilla. We know that Rosario also painted, and that Goya held her and her artistic skills in high esteem, but in 1827 she was only thirteen, and it seems unlikely that such a young girl would be capable of creating such a magnificent work. Due to a lack of evidence to support the theory, most academics still support the attribution of this work to Goya.

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. 79

Pintura española de la primera mitad del siglo XIX
Sociedad Española de Amigos del Arte Madrid 1913
cat. 141

Pinturas de Goya
Museo Nacional del Prado Madrid 1928
consultant editor Fernando Álvarez de Sotomayor. From April to May 1928
cat. 17

Goya y el espíritu de la Ilustración
Museo Nacional del Prado Madrid 1988
from October 6th to December 18th 1988. Exhibited also at Museum of Fine Arts, Boston, January 18th to March 26th 1989; The Metropolitan Museum of Art, Nueva York, May 9th to July 16th 1989, Madrid curator Manuela B. Mena Marqués, scientific directors Alfonso E. Pérez Sánchez and Eleanor A. Sayre
cat. 124

Goya. 250 Aniversario
Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna. From March 29th to June 2nd 1996
cat. 170

Realidad e imagen. Goya 1746 – 1828
Museo de Zaragoza Zaragoza 1996
consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996
cat. 68

Goya's last Works
The Frick Art Collection New York 2006
consultant editors Jonathan Brown and Susan Grace Galassi. From February 22nd to May 14th 2006
cat. 12

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

Goya e il Mondo Moderno
Palazzo Reale Milan 2010
organized by SEACEX, Palazzo Reale and Fundación Goya en Aragón, consultant editors Valeriano Bozal and Concepción Lomba

Serrano. From March 17th to June 27th 2010

cat. 28

cat. 24

Expérience Goya
Lille 2021
cat. 32

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier
vol. I, p. 298, cat. 277
1928-1950

GUDIOL RICART, José
vol. I, p. 389, cat. 767
t. I
1970
Polígrafa

Goya y el espíritu de la Ilustración
PÉREZ SÁNCHEZ, Alfonso E. y SAYRE, Eleanor A. (directores) and MENA, Manuela B. (comisaria)
p. 376, cat. 124 y p. 377 (il.)
1988
Museo del Prado

Goya's last works
BROWN, Jonathan y GALASSI, Susan Grace
p. 118, cat. 12 y p. 119 (il.)
2006
The Frick Collection and Yale University Press

De la estancia bordelesa de Goya
Archivo Español del ArteMadrid
SÁNCHEZ CANTÓN, Francisco Javier
pp. 62-63
XX
1974

L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 137, cat. 691
1974
Rizzoli

Goya. 250 Aniversario
LUNA, Juan J. (Comisario)
p. 435, cat. 170 y p. 277 (il.)
1996
Museo del Prado

Expérience Goya (cat. expo)
COTENTIN, Régis
pp. 78-79
2021
Réunion des Musées Nationaux

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 356, 361, cat. 1667 y p. 25 (il.)
1970
Office du livre

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José
vol. IV, p. 221 y p. 212 (il.)
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

Realidad e imagen. Goya 1746 – 1828
TORRALBA SORIANO, Federico (comisario)
p. 188. cat. 68 y p. 189 (il.)
1996
Gobierno de Aragón y Electa España

www.museodelprado.es

ENLACES EXTERNOS