

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

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'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

Pintura española de la primera mitad del siglo XIX

Sociedad Española de Amigos del Arte Madrid 1913

cat. 141

Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996

consultant editor Juan J. Luna. From March 29th to June 2nd 1996

cat. 170

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

Pinturas de Goya

Museo Nacional del Prado Madrid 1928

consultant editor Fernando Álvarez de Sotomayor. From April to May 1928

cat. 17

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 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

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