# LAS MENINAS

CLASIFICACIÓN: PRINTS

SERIE: COPIES OF VELÁZQUEZ (PRINTS AND DRAWINGS, 1778-1785) (16/17)



**DATOS GENERALES**

| | |
|---|---|
| CRONOLOGÍA | Ca. 1778 - 1785 |
| DIMENSIONES | 405 x 325 mm |
| TÉCNICA Y SOPORTE | Etching, aquatint, drypoint, burin and roulette. Printed in black ink on paper |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Undisputed work |
| FICHA: REALIZACIÓN/REVISIÓN | 14 Nov 2010 / 31 May 2023 |
| INVENTARIO | 836 225 |

**INSCRIPCIONES**

This etching was never published or sold, which is why the proofs which we have from it show no inscriptions on the metal plate.

**HISTORIA**

See *Philip III*.

In the application of the aquatint and the burnishing, the plate (the whereabouts of which are unknown) of

this print, the most complicated in the entire series, was spoiled. This is why only a few copies (including at least four state proofs) of it exist, located in the National Museum in Madrid, the Print Archive of the Berlin Museum, the British Museum, London, and the Museum of Fine Arts, Boston. Another copy, printed on both sides in black and red inks, belongs to a private collection in Madrid. Written, by the then owner, on a state proof which belonged to Juan A. Ceán Bermúdez, we see the following: *Luca Giordano, when he admired this painting, said to Charles II that it represented the theology of painting [whereas] (I could tell by looking at him) Mengs would become ill-tempered, saying that he was a coward.*

#### ANÁLISIS ARTÍSTICO

The print represents Velázquez's famous work without variations and, despite the difficulties that Goya had in differentiating the ceiling from the walls, he has managed to transmit the necessary sense of depth and to depict all of those elements which appear vague and unclear in the background of the painting. Perhaps the least successful figure is that of Velázquez himself, who practically disappears into the background.

The copy (a second-state proof) in the National Library, which came from the Valentín Carderera bequest of 1880, appears to have been retouched with some smudged black pencil.

#### EXPOSICIONES

**Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)**
Hamburger Kunsthalle Hamburg 1980
*cat. 198*

**Ydioma universal: Goya en la Biblioteca Nacional**
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
*cat. 93*

**Manet/Velázquez: The French Taste for Spanish Painting**
The Metropolitan Museum of Art New York 2003
from March 4th to June 8th 2003
*p. 423, n.24*

**Goya: Order and disorder**
Museum of Fine Arts Boston 2014
*cat. 44*

Agen 2019
*cat. 2*

#### BIBLIOGRAFÍA


**Goya, grabador**
BERUETE Y MONET, Aureliano de
cat. 6
1918
Blass S.A.

**Goya engravings and lithographs, vol. I y II.**
HARRIS, Tomás
cat. 17
1964
Bruno Cassirer

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
cat. 107
1970
Office du livre

**Goya's prints: the Tomás Harris Collection in the British Museum**
WILSON-BAREU, Juliet
pp. 13-22
1981
British Museum Press

**Catálogo de las estampas de Goya en la Biblioteca Nacional**
SANTIAGO, Elena M. (coordinadora)
cat. 60
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

**Ydioma universal: Goya en la Biblioteca Nacional**
SANTIAGO PÁEZ, Elena y WILSON-BAREAU, Juliet (comisarias)
93, p. 129
1996
Biblioteca Nacional, Sociedad Estatal Goya 96 y Lunwerg

**Goya: Order & Disorder**
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
pp. 108-109
2014
Museum of Fine Arts Boston Publications

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREU, Juliet
p. 82
2019
Snoeck


#### ENLACES EXTERNOS