

# 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 Revolutionen. 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 Lunweg

##### **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