DON BALTHASAR CHARLES, PRINCE OF SPAIN, SON OF KING PHILIP IV (DON BALTASAR CARLOS PRINCIPE DE ESPAÑA. HIJO DEL REY D. FELIPE IV

CLASIFICACIÓN: PRINTS

SERIE: COPIES OF VELÁZQUEZ (PRINTS AND DRAWINGS, 1778-1785) (10/17)



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DATOS GENERALES

CRONOLOGÍA	1778
DIMENSIONES	350 x 220 mm
TÉCNICA Y SOPORTE	Etching and drypoint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	11 Nov 2010 / 31 May 2023
INVENTARIO	836 225

INSCRIPCIONES

Pintura de D. Diego de Velazquez del tamaño natural; dibujada y grabada por D. Francisco de Goya, Pintor. 1778 (*"Painting by Don Diego Velázquez, life size; drawn and etched by Don Francisco de Goya,*

Painter. 1778" at the bottom of the etching).

HISTORIA

See *Philip III*.

There exist several different editions of this etching. The first was printed in black ink, the second in greyish-sepia ink, and the third in dark greyish-brown ink. Handwritten on this third-edition print, in the lower right-hand corner, we see the word *Merelo*.

The publication of this etching was announced in the *Gazeta de Madrid* of the 22nd December 1778.

ANÁLISIS ARTÍSTICO

Prince Balthasar Charles on Horseback, an equestrian portrait of Philip IV's son, was painted by Velázquez for the Hall of Kingdoms at Buen Retiro Palace (1735-1736, Prado Museum, Madrid). The prince, still a child of approximately six years of age when painted, is shown riding his pony, which is rearing up on its hind legs. He is dressed as a general, with a baton in his right hand and the horse's reins in his left. A crimson sash runs across his chest and his hands are clad in suede gloves. On his head he wears a black felt hat.

Goya has copied Velázquez's painting very faithfully, using short, lively lines, and he has even managed to improve upon the horse as depicted in the original. Just like in the other etchings made from Velázquez's paintings, he has noticeably lightened the landscape in the background, and has even made a change to it, showing in the centre a large white cloud that does not exist in the painting. Goya shows his skill in his depiction of the prince's face, from which he has picked out the child's alert, attentive gaze.

The etching was made in two stages. First, the drawing and a light initial bite were made. Later on the plate was coated once more and re-etched in many places, such as on the horse, for example. Some drypoint was added in a semi-circular area at the bottom of the border in an attempt to hide a patch of foul bite.

CONSERVACIÓN

The etching plate is conserved in the National Chalcography Museum (cat. 161). It came from the Fondo de Recuperación of 1948 (body created to recover works of art taken out of Spain during the Civil War).

EXPOSICIONES

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 192

Goya und Velazquez: das königliche Portrait,
Städtische Galerie im Städelschen Kunstinstitut Frankfurt 1991
cat. 15-17

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 84

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 11
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 9
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 95
1970
Office du livre

Dibujos y grabados de Goya sobre obras de Velázquez Goya
Goya
CAMÓN AZNAR, José
p. 269
100
1971

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 38
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Goya. In the Norton Simon Museum
WILSON BAREAU, Juliet
p. 33
2016
Norton Simon Museum

ENLACES EXTERNOS