

LAS MENINAS

LAS MENINAS

SANTIAGO GARCÍA JAVIER OLIVARES

ASTIBERRI

Para mi madre, una reina. Y para María.

SANTIAGO GARCÍA

Para mi padre, espero que lo lea y le guste.

Para Chabela y Nora, que siempre están ahí.

JAVIER OLIVARES

LAS MENINAS

© 2014 Santiago García y Javier Olivares

© 2014 Astiberri Ediciones por la presente edición

Colección Sillón Orejero

Maquetación: Manuel Bartual

www.estudiomanuelbartual.com

ISBN: 978-84-15685-48-7

Depósito legal: BI-942-14

Impresión: Edelvives

1.^a edición: septiembre 2014

Astiberri Ediciones

Apdo. 485

48080 Bilbao

info@astiberri.com

www.astiberri.com

"Every fool is
persuaded and
anyone persuaded
is a fool".

Gracián



MADRID, 1665.

THE KING HAS DIED.





WRITE THIS DOWN

VERTUMNO Y
POMONA, BY THE
MASTER RUBENS.

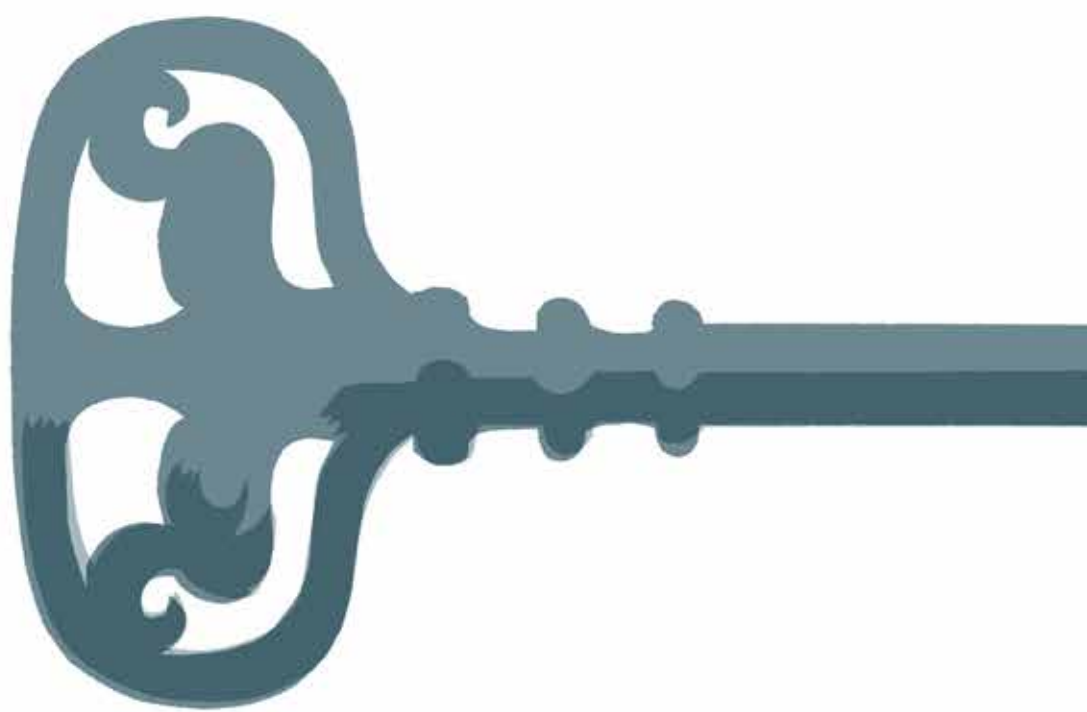


IS THIS ONE ALSO A
RUBENS? IT DOES NOT
LOOK AS THOUGHT IT IS.

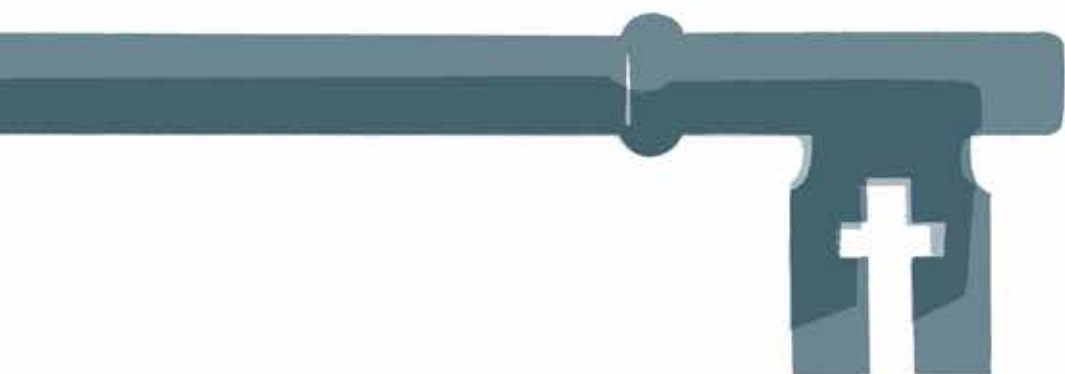
NO, THIS IS FROM
THE MASTER VAN
DYCK. DON'T YOU
RECOGNIZE IT?

SELENE AND ENDIMIÓN.





THE KEY





He glances over to the first draft, perhaps to add one last touch.
But maybe the first word has not even been written.



The arm holding the pen is pulled back on the left, in the direction
of the notebook; it is, for a moment, motionless between paper
and thought.



Apparently this
place is simple, it's
pure reciprocation.
We read a text from
which in turn a
writer reads us.



But that is not the text. It is a vignette.
Anyway, it offers a double charm.

of all the representations that
the text represents, it is the only
visible one.

The writer stands
slightly away from
the notebook.



But no one sees.

"but maybe it is time to name this image that appears deep inside the text which the writer contemplates before the book"

"Perhaps it's better that once and for all the identity of the characters present or indicated is set, not to complicate the infinite between these floating designations. A little abstract is always susceptible to misunderstandings and double meanings."



"THE WRITER"

"THE CHARACTERS"

"THE MODELS"

"THE READERS"

"THE IMAGES"

Suffice to say that Foucault wrote a text.

In this text he depicts himself in his studio or in a tunisian lounge. While writing about Velázquez



VELÁZQUEZ

I AM FIFTY SEVEN YEARS OLD.



THERE IS NO HAND MORE SKILLFUL THAN MINE
IN THE KINGDOM, PERHAPS IN ALL EUROPE.



I HAVE LEARNED EVERYTHING I NEED TO
KNOW OF MY CRAFT...



NO, NOT FROM MY JOB, FROM MY ART.



REMEMBER, DIEGO. REMEMBER.

IT IS NOT A JOB. IT IS ART.



I HAVE PAINTED EVERYTHING THAT CAN
BE PAINTED.



ALL EXCEPT MY MASTER PIECE.



WHAT IS THERE LEFT FOR ME TO PAINT?







GRANADA,
1658.



GOOD DAY,
BROTHER.

GOOD
DAY,
SIR.

I HAVE COME
TO SEE CANO,
THE CANON.

YES, WE KNEW
YOU WERE COMING,
I WILL TAKE YOU.



BUNCH OF USELESS/
DRONES IN HABITS!



NO NEED BROTHER. I THINK
THAT THE VOICE IS ENOUGH
FOR ME TO FOLLOW.

HIS
REPUTATION
PRECEDES HIM.



BLIND, MISERABLE,
IGNORANTS!



BROTHER! WHAT BLASPHEMY
ARE YOU COMMITTING? WHAT
HAS HAPPENED?

THESE GOOD FOR
NOTHING'S WANT ME TO
RE-DO THE COLOUR OF
THE SKY!!!



BROTHER, THIS GENTLEMAN
HAS COME TO SEE YOU

WHAT GENTLEMAN?
AH YES SIR,
EXCUSE ME. AND THE
REASON WAS?



BY ORDER OF HIS MAJESTY, THE KING, THE PROCESS HAS BEGUN TO GRANT A KNIGHTHOOD OF THE ORDER OF SANTIAGO TO DON DIEGO DE SILVA VELAZQUEZ, COURT PAINTER, AND IT IS OUR JOB TO CHECK THAT EVERYTHING IS CORRECT AND THAT THE CANDIDATE DOES NOT HAVE ANY OBJECTION.

OF COURSE, TO GRANT NOBILITY TO A PAINTER, HOW EXTRAORDINARY.

A SERVANT OF THE KING...



OF COURSE, I KNEW HIM, ASK ME.

WHAT IS YOUR NAME?

ALONSO CANO.

YOU WERE A PAINTER IN MADRID, AND NOW YOU ARE A MAN OF GOD?



I AM A MAN OF PEACE.



MADRID, 1644.

AH, OLD MAN HERRERA, HE WAS SUCH A CHARACTER.

HE COULD NEVER LEAVE SEVILLA.

DID YOU KNOW HE CAME TO SEE ME RECENTLY?

CANO

ZURBARÁN

VELÁZQUEZ



REALLY? THAT OLD GOAT HAS SWALLOWED HIS PRIDE.

WHAT DID HE WANT?

HELP TO COME TO COURT.



AND WHAT DID YOU SAY?

THAT NOW I CAN GIVE BACK ALL THAT I HAVE LEARNT FROM HIM.



DO NOT COME BACK RUBISH PAINTER!



HA HA HA!

HA HA HA!

HA HA HA!



SIR ALONSO CANO?

WHAT HAS HAPPENED?

YOUR WIFE

NO! NO!
NOOO!



IT WAS HIM,
WITHOUT A
DOUBT IT WAS
HIM

WHO?



THE ITALIAN, THE MODEL,
HE CAME EVERYDAY AND I
NOTICED HIM LOOKING AT HER,
BUT I DIDN'T THINK ANYTHING
OF IT. HE PROBABLY FORCED
HIMSELF ON HER AND SHE
OBJECTED AND HE FLED, AND...
THE MISERABLE RUNAWAY,
WITHOUT A DOUBT.



WHAT IS HIS
NAME?, WHERE
CAN WE FIND
HIM?



FOLLOW ME I
WILL LEAD YOU
TO HIS HOUSE

ALONSO!, ALONSO!,
I CANT DO THIS ANYMORE!
IF YOU DO NOT GET RID
OF YOUR WIFE I WILL TELL
HER! YOU PROMISED ME
THAT WE WILL MARRY
AND YOU WILL KEEP YOUR
WORD! ALONSO, LISTEN
TO ME!

I... I DO NOT...
I DO NOT KNOW
THIS WOMAN.

MY LOVE?

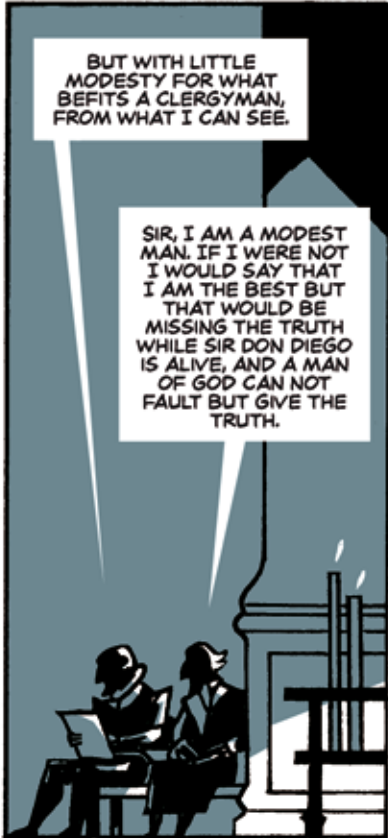
ZAS



ONE YEAR LATER







BUT WITH LITTLE MODESTY FOR WHAT BEFITS A CLERGYMAN, FROM WHAT I CAN SEE.

SIR, I AM A MODEST MAN. IF I WERE NOT I WOULD SAY THAT I AM THE BEST BUT THAT WOULD BE MISSING THE TRUTH WHILE SIR DON DIEGO IS ALIVE, AND A MAN OF GOD CAN NOT FAULT BUT GIVE THE TRUTH.



THAT MUCH I CAN SAY.

I UNDERSTAND THAT YOU MET VELÁZQUEZ IN SEVILLA WHEN YOU WERE BOTH YOUNG MEN.

THAT IS RIGHT.



WERE VELÁZQUEZ PARENTS MANUAL LABORERS?

VELÁZQUEZ PARENTS WERE NOBEL.

ARE YOU SURE?

THEY WERE EXEMPT FROM PAYING FOR MEAT.



HAS VELÁZQUEZ EVER BEEN AN ARTISTS TRADESMAN?

ARTIST, YES, A TRADESMAN, NEVER.



HAS HE NEVER HAD A WORKSHOP NOR HAS HE EVER CHARGED FOR HIS PAINTINGS?

SIR, THE POSITION OF VELÁZQUEZ IN THE COURT IS CHAMBERLAIN, A POSITION OF GREAT NOBILITY AND PRIVILEGE.

HE HAS THE MASTER KEY WHICH OPENS ALL THE DOORS TO EVERY ROOM IN THE PALACE, INCLUDING THE KING'S OWN ROOMS.



HE HOLDS THE KING'S CHAIR



VELÁQUEZ PAINTS ONLY TO PLEASE THE KING.



THANK YOU, SIR CANO, YOU WOULD NEVER LIE, IS THAT NOT RIGHT?

SIR, DO YOU EVER DOUBT THE WORD OF A RELIGIOUS MAN?



I AM A MAN OF PEACE.



THE ADVENTURES OF THE YOUNG VELAQUEZ



SO THE OLD MAN
HERRERA HAS
KICKED YOU OUT OF
HIS WORKSHOP.

WHAT A GREAT
ARTIST AND WHAT
A BAD ATTITUDE.



WE WILL PAY FOR
HIS TUTELAGE.
BUSINESS IS
GOING WELL.



OH THIS GUY
HAS TALENT,
I AM SURE THAT
WE WILL ALL
BENEFIT FROM
HIM LEARNING
THE TRADE.

THERE HAS BEEN NO GREATER
PAINTER THAN TIZIANO.

HIS SPLENDID COLOURS AND MAJESTIC
FIGURES, OUR GREAT EMPEROR CHARLES
MADE HIM A KNIGHT OF THE GOLDEN SPUR.



THERE IS NO GREAT ARTIST WITHOUT A
GREAT PATRON, THERE IS NO GREAT
PATRON WITHOUT A GREAT ARTIST.



TIZIANO WAS TO THE EMPEROR CHARLES AS THE GREAT APELES WAS TO ALEJANDRO MAGNO.



PLINIO RECOUNTS WHEN ALEJANDRO SAW THE PAINTING THAT APELES HAD MADE OF HIS CONCUBINE, HE UNDERSTOOD THAT HE WAS IN LOVE WITH HER.



AND SUCH WAS HIS ADMIRATION FOR THE ART OF THE PAINTER THAT HE DECIDED TO GIVE HER TO HIM.

IT IS THIS LOVE THAT KINGS HAVE FOR PAINTINGS THAT DEMONSTRATES THAT IT IS AN ART NOBLE AND LIBERAL, AND NOT A CLUMSY MANUAL JOB.



AND ANYONE WHO PRACTICES IN SUCH A HIGH LEVEL DESERVES THE HIGHEST OF HONORS.



HOWEVER THAT PAINTER MUST HAVE GOOD TASTE, OF COURSE.



IS IT POSSIBLE TO BE MORE TALENTED THAN EL GRECO? HIS GENIUS IS IMPRESSIVE BUT HIS HORENDOUS FANTASY PUSHES HIM TO PAINT WILDLY.

DO YOU UNDERSTAND DIEGO?



I UNDERSTAND, MASTER.





NOW THAT YOU ARE A MASTER, WHERE ARE YOU GOING TO HAVE YOUR WORKSHOP?

FOR NOW I AM GOING TO CONTINUE WITH MY MASTER.



ARE YOU GOING TO WORK FOR THAT MEDIOCRE PAINTER? YOU ARE MUCH BETTER, DIEGO.

PACHECO IS A GOOD MASTER AND HE CAN STILL TEACH ME A LOT.

YES.



AND THE MORE THE GORING THE MORE THE HUNGER.





DIEGO, I LOVE YOU AS
THOUGH YOU WERE MY OWN
SON AND I WISH WE WERE
BLOOD RELATED.

MASTER...

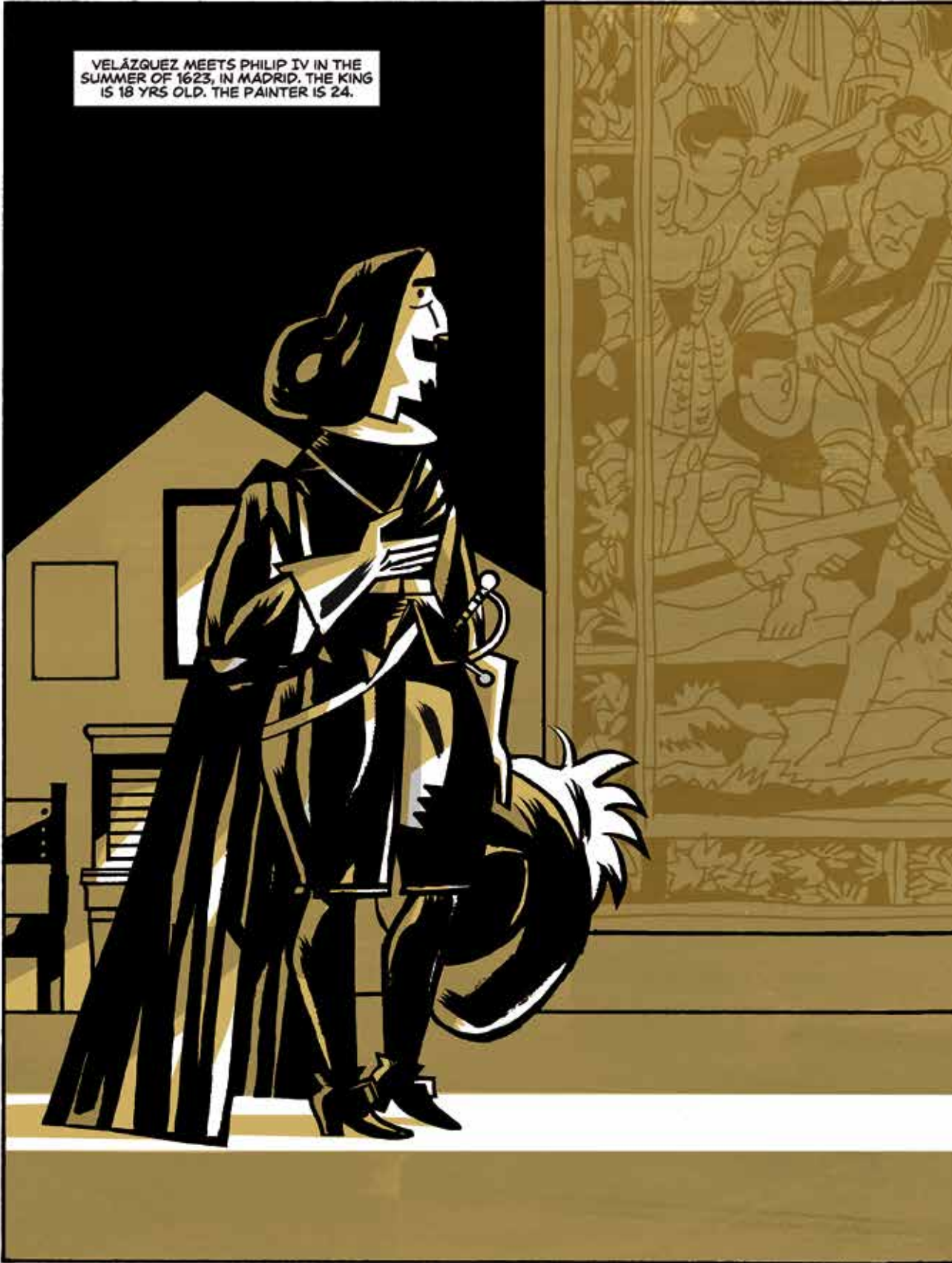
YOU HAVE BEEN BROUGHT
UP ALONGSIDE MY
DAUGHTER, JUANA, YOU
KNOW HER WELL AND YOU
KNOW THAT SHE WOULD BE
TIDY AND HARD WORKING
AND SHE IS NOT BAD TO
LOOK AT. IT IS TIME TO
MARRY HER, AND AS FOR ME
I WOULD BE PROUD TO HAVE
A SON IN LAW LIKE YOU.



GET ALL THE NECESSITIES
READY, FATHER.



VELÁZQUEZ MEETS PHILIP IV IN THE
SUMMER OF 1623, IN MADRID. THE KING
IS 18 YRS OLD. THE PAINTER IS 24.





HERE ENDS THE ADVENTURES
OF THE YOUNG VELÁZQUEZ.