# THE MOURNING

CLASIFICACIÓN: PRINTS

SERIE: BORDEAUX LITHOGRAPHS (PRINTS, CA.1824-1825) (5/8)



DATOS GENERALES
CRONOLOGÍA
DIMENSIONES
TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA FICHA: REALIZACIÓN/REVISIÓN INVENTARIO Ca. 1824 - 1825 195 x 190 mm Piedra litográfica, lápiz y pincel, tinta negra, papel avitelado Documented work 18 Feb 2011 / 24 May 2023 836 225

## INSCRIPCIONES

Goya (signed in the lower left-hand corner).

#### HISTORIA

Citing health problems, Goya obtained permission from King Ferdinand VII to move to France in July 1824. In Bordeaux, the city where he settled, he met Cipriano Gaulon, a calligrapher by profession and lithographic printer from 1818, thanks to whom he acquired a great mastery of the new technique. It was in his workshop that he printed lithographs such

as The Vitus and The Portrait of Gaulon, as well as those that make up the series "The Bulls of Bordeaux"; there are other works depicting animals, the attribution of which is doubtful and which may have been done by Rosarito Weiss.

According to Matheron, in order to execute his lithographic composition, GoyaGoya "[...] made use of the easel where he placed the stone as if it were a canvas, handling the pencils, just like the brushes, without ever cutting them, and remained standing, withdrawing and approaching every minute to judge the effects". The resulting proofs could therefore be considered true sketches and pictorial sketches. As for the technique, "it was his system to first cover the stone with a uniform grey ink and immediately remove with the scraper the parts that were to have light; here a head or figure, there a horse or bull, then using the pencil to reinforce and invigorate the shadows or to indicate the figures and give them movement".

The memory of Spain is very present in all these Bordeaux lithographs.

Copies of this lithograph, printed at the Gaulon Litographic Establishment (Bordeaux), can be found in a various collections: National Library in Madrid, from the Carderera collection; Library of the Lázaro Galdiano Foundation, from the collection of Infant Sabastian Gabriel de Borbón y Braganza; two proofs in the Staatliche Museen in Berlin, from the Boix collection; British Museum in London; and Art Institute of Chicago, from the Berolzeimer collection.

Together with *The Vitus*, it would form part of an unfinished series devoted to singular and gruesome customs in Spain, perhaps intended for easy sale to the French public.

#### **ANÁLISIS ARTÍSTICO**

A duel scene in which to men in shirtsleeves challenge each other fiercely. The one with his back to the viewer pluges his rapier into his opponent's chest almost to the hilt. In the foreground, a sword and a jacket lie on the ground. One of the contestants wears braces and dark trousers, while his opponent wears light trousers and has sideburns on his face. Both cast dense shadows on the ground. In the background, behind some bushes, heads can be seen watching the challenge.

This lithograph shows Goya's new skill in lithographic technique, thanks to his collaboration with Gaulon and the use of suitable materials.

#### EXPOSICIONES

Grabados y dibujos de Goya en la Biblioteca Nacional Biblioteca Nacional Madrid 1946 catalogue Elena Páez Ríos Goya: zeichnungen, radierungen, lithographien International Tage Ingelheim 1966 exhibition displayed from May 7th to June 5 th 1966

Grabados de Goya: colección propiedad de la Biblioteca

Nacional, que se conserva en

Casa de la Amistad de Moscú Moscow 1979

exhibition displayed from January 18th to 31st 1979

su Gabinete de

Museum of Fine Arts Boston 1974
From October to December
1974. Exhibited also at The
National Gallery of Canada,
Ottawa, January to March 1975

The Changing Image: Prints by

Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte

Biblioteca Nacional Madrid 1978 May - June 1978

> La litografía en Burdeos en la época de Goya

Ayuntamiento de Zaragoza Zaragoza 1983 organized by Ayuntamiento de

Goya (1746-1828). Peintures-Dessins-Gravures Centre Cultural du Marais París 1979

consultant editors Jacqueline et Maurice Guillard

Goya: Zeichnungen und Druckgraphik

Städtische Galerie im Städelschen Kunstintitut Frankfurt 1981 Origen de la litografía en España. El real establecimiento litográfico Museo Casa de la Moneda Madrid 1991

# from February 13th to April 5th 1981

### Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

Agen 2019 cat. 73

## Zaragoza. On January 1983. Celebrated also in Bordeaux, on May 1983.

#### Goya grabador

Museo del Grabado Español Contemporáneo Marbella 1996

from March 8th to May 5th 1996

From 31 October to 15 December 1991.

Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828 Bordeaux. 1746-1996 Galerie Kornfeld Bern 1996

from November 21st 1996 to January 1997

#### **BIBLIOGRAFÍA**

# Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás p. 423, cat. 281 1964 Bruno Cassirer

#### Origen de la litografía en España. El real establecimiento litográfico

VEGA, Jesusa pp. 362-363, cat. 32 1990

Fabrica Nacional de Moneda y Timbre

# Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet p. 234 2016 Norton Simon Museum

#### Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet p. 363, cat. 1702 1970 Office du livre

#### Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora) p. 259, cat.407 1996 Ministerio de Educación y Cultura, Biblioteca Nacional

MOTTIN, Bruno, EFEDAQUE, Adrien and WILSON-BAREU, Juliet p. 169 2019 Snoeck

## Goya, Das Zeitalter de Revolutionen. 1789-1830

HOFMANN, Werner (ed.) p. 306, cat. 275 1980 Prestel-Verlag Münche und Hamburger Kunsthalle

#### Goya. Estampas. Grabado y litografía

CARRETE PARRONDO, Juan pp. 40-44, 340 y 374, núm. 276 2007 Electa ediciones

**ENLACES EXTERNOS**