

THE MOURNING

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA

Ca. 1824 - 1825

DIMENSIONES

195 x 190 mm

TÉCNICA Y SOPORTE

Piedra litográfica, lápiz y pincel, tinta negra, papel avitelado

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

FICHA: REALIZACIÓN/REVISIÓN

18 Feb 2011 / 24 May 2023

INVENTARIO

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 Berolzheimer 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 two men in shirtsleeves challenge each other fiercely. The one with his back to the viewer plunges 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 Pérez Ríos

Goya: zeichnungen, radierungen, lithographien

International Tage Ingelheim 1966

exhibition displayed from May 7th to June 5th 1966

The Changing Image: Prints by Goya

Museum of Fine Arts Boston 1974

From October to December 1974.

Exhibited also at The National Gallery of Canada, Ottawa, January to March 1975

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

Biblioteca Nacional Madrid 1978

May - June 1978

Grabados de Goya: colección propiedad de la Biblioteca Nacional, que se conserva en su Gabinete de

Casa de la Amistad de Moscú Moscow 1979

exhibition displayed from January 18th to 31st 1979

Goya (1746-1828). Peintures-Dessins-Gravures

Centre Cultural du Marais Paris 1979

consultant editors Jacqueline et Maurice Guillard

Goya: Zeichnungen und Druckgraphik

Städtische Galerie im Städelischen Kunstinstitut Frankfurt 1981

from February 13th to April 5th 1981

La litografía en Burdeos en la época de Goya

Ayuntamiento de Zaragoza Zaragoza 1983

organized by Ayuntamiento de

Zaragoza. On January 1983.

Celebrated also in Bordeaux, on

Origen de la litografía en España. El real establecimiento litográfico

Museo Casa de la Moneda Madrid 1991

From 31 October to 15 December

May 1983.

1991.

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to
December 15th 1996

Goya grabador

Museo del Grabado Español Contemporáneo
Marbella 1996

from March 8th to May 5th 1996

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

Agén 2019
cat. 73

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Goya engravings and lithographs, vol. I y II.

HARRIS, Tomás

p. 423, cat. 281

1964

Bruno Cassirer

Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p. 363, cat. 1702

1970

Office du livre

Goya, Das Zeitalter de Revolutionen. 1789-1830

HOFMANN, Werner (ed.)

p. 306, cat. 275

1980

Prestel-Verlag Münche und Hamburger
Kunsthalle

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VEGA, Jesusa

pp. 362-363, cat. 32

1990

Fabrica Nacional de Moneda y Timbre

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

Goya. Estampas. Grabado y litografía

CARRETE PARRONDO, Juan

pp. 40-44, 340 y 374, núm. 276

2007

Electa ediciones

Goya. In the Norton Simon Museum

WILSON BAREAU, Juliet

p. 234

2016

Norton Simon Museum

MOTTIN, Bruno, EFEDAQUE, Adrien and
WILSON-BAREAU, Juliet

p. 169

2019

Snoeck

ENLACES EXTERNOS