# THE MOURNING

CLASIFICACIÓN: PRINTS

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




**DATOS GENERALES**

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|---|---|
| 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 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

**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 París 1979
consultant editors Jacqueline et Maurice Guillard

**Goya: Zeichnungen und Druckgraphik**
Städtische Galerie im Städelschen Kunstintitut 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 May 1983.

**Origen de la litografía en España. El real establecimiento litográfico**
Museo Casa de la Moneda Madrid 1991
From 31 October to 15 December 1991.

**Ydioma universal: Goya en la Biblioteca Nacional**
Biblioteca Nacional Madrid 1996

**Goya grabador**
Museo del Grabado Español Contemporáneo Marbella 1996

**Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828**

from September 19th to December 15th 1996

from March 8th to May 5th 1996

**Bordeaux. 1746-1996**
Galerie Kornfeld Bern 1996
from November 21st 1996 to January 1997

Agen 2019
*cat. 73*

**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**