

# THE MOURNING

CLASIFICACIÓN: PRINTS

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



© Biblioteca Nacional de España

## 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 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 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 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 Francisco de Goya**

Museum of Fine Arts 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 Städelschen

Kunstintitut Frankfurt 1981

##### **La litografía en Burdeos en la época de Goya**

Ayuntamiento de Zaragoza Zaragoza 1983

organized by Ayuntamiento de

##### **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**