

Abstract

Chromolithographic reproduction experienced a significant boom during the 19th century, both domestically and internationally. It gained considerable popularity, particularly in the realms of advertising and posters, thanks to its technique. Color lithography, specifically the four-color process, was frequently used, especially for reproducing oil paintings, representing a high technique of chromolithography. An example of this is a specific chromolithograph, printed on canvas, depicting "*The Battle of Aboukir*" by Antoine-Jean Gros from a private collection. The primary source for understanding successful contemporaries of Gros and the influence of their master, Jacques-Louis David, is Thomas Crown's publication "*Emulation: Making Artists For Revolutionary France*." A detailed report by Ann Friedman provides information on the origin and creation of the original artwork, based on which the reproduction was made. Discussions on various assumptions regarding the nature of the chromolithograph draw from consultations and perspectives of various art historians. Important sources include a restoration report and specialized articles focusing on color lithography in France, including specialized trade and reproductions of chromolithography. Based on these references, I will attempt to analyze the possibilities of reproduction origins. The terminology "anaplast" will not be overlooked, as it is examined through consultations with Dr. Šámal. The aim of this work is to study a specific artwork from a private collection and subsequently place it within the artistic context of the 19th century.

