THE DEATH OF PEPE ILLO (BULLFIGHTING F) (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (39B/46)

DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1815
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	192 x 320 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	03 Oct 2021 / 22 Jun 2023
INVENTARIO	2093 (D4324)

INSCRIPCIONES

8 (in pencil, bottom right-hand corner)

7 (in pencil, upper left-hand corner)

246 (reverse, lower part)

Engraved but unpublished (reverse, upper central part)

HISTORIA

See *How the ancient Spaniards hunted bulls on horseback in the countryside.*

This preparatory drawing passed by inheritance in 1828 to Javier Goya, the painter's son, and in 1854 to

Mariano Goya y Goicoechea, the artist's grandson. It was subsequently owned by Valentín Carderera (ca. 1861) and Mariano Carderera (1880). In 1886 it was acquired from Mariano Carderera, along with many other drawings by Goya, including almost all the preparatory studies for the *Bullfight*, by the Directorate General of Public Instruction, and was assigned to the Prado Museum, where it entered on 12 November 1886.

ANÁLISIS ARTÍSTICO

See *How the ancient Spaniards hunted bulls on horseback in the countryside.*

Preparatory drawing for the prin*t The Death of Pepe Illo (Bullfighting F).* It is also related to the engravings *The Death of Pepe Illo (Bullfighting E)* and *The Unfortunate Death of Pepe Illo in the Bullring in Madrid,* as they deal with the same subject: the death of the bullfighter Pepe Illo in the bullring in Madrid on 11 May 1801.

This drawing, although a preparatory drawing for the above-mentioned print, differs somewhat from it in its rapid strokes and with a large number of figures. In fact, it shows a slightly earlier moment of the bullfighter's death. In this case we see how the bull, with the bullfighter nailed to the horn, appears on the left of the composition, while two figures grab him by the tail to see if he will let go of the master, figures that will disappear in the later engraving. On the right of the drawing we see a picador on horseback with a pike in his hand, heading straight for the bull to whip him and try to get him to release the bullfighter. In contrast to the later print, he is not yet poking the bull.

The light falls on the scene from right to left, illuminating it diagonally. This is a drawing that does not dwell much on the details of the figures, except for the bull, reflected in full movement, and the horse, although in the latter Goya did not make as much of an anatomical study as in the former. The rest of the figures are simply sketched.

Gassier points out that the pathos of the scene is greater in the engraving due to the grouping of the figures in the centre of the composition.

CONSERVACIÓN

The paper retains creases from being passed through the press.

EXPOSICIONES

Goya. Exposition de l'oeuvre gravé, de peintures, de tapisseries et de cent dix dessins du Musée du
Bibliothèque nationale de France París 1935
cat. 276

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 270

Madrid 1990
cat. 55

BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique
pp. 177-216, espec. pp. 212-213
XIX (75)
1946

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 280, cat. 1230
1970
Office du livre

SÁNCHEZ CANTÓN. Francisco Javier
cat. 190
1954
Museo del Prado

LAFUENTE FERRARI, Enrique
p. 20
1974

LAFUENTE FERRARI, Enrique
p. 177
1963
Le Club Français du Livre

The Changing image: Prints by Francisco Goya
SAYRE, Eleanor
pp. 244-247
1974
Museum of Fine Arts

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 414-415, cat. 282
1975
Noguer

El mundo de Goya en sus dibujos
LAFUENTE FERRARI, Enrique
pp. 209-210
1979
Urbión

Ydioma universal: Goya en la Biblioteca Nacional
SANTIAGO PÁEZ, Elena y WILSON-BAREAU, Juliet (comisarias)
pp. 244-245
1996
Biblioteca Nacional, Sociedad Estatal Goya 96 y Lunwerg

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 105-106
2001
Museo Nacional del Prado

PALABRAS CLAVE

PEÓN PICA PICADOR MUERTE CORNADA HERIDA PITÓN COGIDA PEPE-HILLO PEPE ILLO DIESTRO TORERO TOREO TOROS

ENLACES EXTERNOS