THE UNFORTUNATE DEATH OF PEPE ILLO IN THE MADRID SQUARE (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (33B/46)



DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1816
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	176 x 284 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	2076 (D4318)

INSCRIPCIONES

13 (in pencil, bottom right-hand corner)

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 print *The unfortunate death of Pepe Illo in the Madrid square*. This is a scene with only a few characters, the strictly necessary ones, which are the focus of the composition, which will remain almost unchanged when it is transferred to the plate and therefore to the print. We see in detail, although not as much as in the later engraving, how the bull mortally wounds the famous bullfighter Pepe Illo and how he tries to free himself from the pitón. At his side, a member of the bullfighter's team tries unsuccessfully to divert the bull's attention so that he releases the bullfighter, who dies in the bullring infirmary twenty minutes after the goring.

In the drawing we can see how Goya resolves almost all the figures with rapid strokes, although he places somewhat more emphasis on the bull than on the other elements. Nor does he neglect the lighting. In fact, we see how the shadows of the bullrings are projected onto the arena, which helps to convey the idea that we are in a circular space. We can intuit the barrier, which is only sketchily drawn, where it seems that two people are trying to jump into the bullring, as in the later engraving, where this action is, however, more developed and defined.

EXPOSICIONES

Los dibujos de Goya
Museo Provincial de Zaragoza Zaragoza 1978
exhibition organized by Museo Provincial de Zaragoza, Ministerio de Cultura and Ayuntamiento de Zaragoza, exhibition guide written by Miguel Beltrán Lloris and Micaela Pérez Sáenz. October 1978
pp. 36-37, cat. 88

Goya (1746-1828). Peintures-Dessins-Gravures
Centre Cultural du Marais París 1979
consultant editors Jacqueline et Maurice Guillard
cat. 79

Madrid 2002

Madrid 2019
cat. 139

BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique
pp. 177-216, espec. pp. 207-210
XIX (75)
1946

SÁNCHEZ CANTÓN. Francisco Javier
cat. 184
1954
Museo del Prado

LAFUENTE FERRARI, Enrique
p. 142
1963
Le Club Français du Livre

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 280, cat. 1218
1970
Office du livre

LAFUENTE FERRARI, Enrique
pp. 17-18
1974

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. 402-403, cat. 276
1975
Noguer

El mundo de Goya en sus dibujos
LAFUENTE FERRARI, Enrique
pp. 207-208
1979
Urbión

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 97-99
2001
Museo Nacional del Prado

MATILLA, José Manuel y MENA, Manuela B. (comisarios)
pp. 220-221
2019
Museo Nacional del Prado

PALABRAS CLAVE

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

ENLACES EXTERNOS