THE UNFORTUNATE DEATH OF PEPE ILLO IN MADRID'S BULLRING

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA	1814 - 1816
DIMENSIONES	245 x 353 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatinta, punta seca, buril y bruñidor
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	02 Oct 2021 / 22 Jun 2023
INVENTARIO	964 -

INSCRIPCIONES

33 (print, upper right-hand corner)

HISTORIA

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

Two state proofs of this print have been preserved: the first before applying the aquatint and the second before applying the additional aquatint on the perimeter frame.

The plate is kept at the National Chalcography (no. 366).

ANÁLISIS ARTÍSTICO

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

With this print Goya decided to bring to a close the Bullfighting series, which officially ended here during the artist's lifetime. It depicts the death of the famous bullfighter Pepe Illo (1754-1801), one of the most prominent bullfighters of the last quarter of the 18th century and the main rival of Pedro Romero (1754-1839), the bullfighter most admired by the artist. This death, which occurred on 11 May 1801 in the Madrid bullring, was very traumatic and went down in the history of bullfighting both for the importance of the bullfighter and for the fact that it was witnessed by many people and narrated by various writers, including Queen María Luisa, who witnessed the tragedy and recorded it in a letter. It is not known whether Goya attended the bullfight that day, but given the large number of surviving accounts of the tragic event, it must not have been difficult for him to depict it faithfully

In the picture we see the bullfighter lyingon the sand after having been previously wounded in the leg by the bull, which is on top of him, stabbing him in the stomach with one of its horns. At the same time, a member of his crew, using his cape, tries to pull the bull away from the bull in an attempt to save the master. In the background we see the barrier of the bullring and how two men are jumping into the ring to help in the situation. The shadow cast by the stands on the bullring helps to give an idea of where the action is taking place, as otherwise the space would not appear to be circular. Half of the scene is in shadow and the other half is illuminated.

On 11 May 1801, Pepe Illo (Pepe-Hillo), who had been bullfighting all day and who had suffered a minor mishap in the morning, continued to fight after lunch until this bull, the seventh of the afternoon, stuck his leg with a piton and threw him to the sand, where he fell face up and unconscious. Once he was there, the bull stuck one of his horns again, more viciously, in his stomach, a mortal wound from which he died in the infirmary twenty minutes later.

Goya engraved two other scenes capturing different moments of the bullfighter's fatal goring, which he eventually discarded and did not include in the official edition of Tauromaquia, although they were finally published in the enlarged edition that Loizelet produced in 1876: *The Death of Pepe Illo (Bullfight E)* and *The Death of Pepe Illo (Bullfight F).* In this connection, Sayre believes that Goya rejected plates E and F for the final composition, finally publishing only the present print, which is undoubtedly the simplest and most desolate of the three.

The almost dead body of the bullfighter in the present print inspired Manet in his famous etching *Le torero mort* (1864-1868).

It is also worth noting that Goya dedicated another print in *Bullfighting* to Pepe Illo, very different from the previous ones, as it focuses on his great skills as a bullfighter although it also alludes to his tendency towards recklessness: *Pepe Illo trimming the bull.*

There is a preparatory drawing of this engraving, also titled *The unfortunate death of Pepe Illo in Madrid's bullring*

EXPOSICIONES

Grabados y dibujos de Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1946
catalogue Elena Páez Ríos

Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte
Biblioteca Nacional Madrid 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

May - June 1978

exhibition displayed from January 18th to 31st 1979

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 260

1984

Madrid 1987

Goya: toros y toreros
Espace Van Gogh Arles 1990
displayed also at Academia de Bellas Artes de San Fernando, Madrid, consultant editor Pierre Gassier.
cat. 49

Goya grabador
Fundación Juan March Madrid 1994
consultant editors Alfonso E. Pérez Sánchez and Julián Gállego, from January 14th to March 20th 1994

Goya grabador
Museo del Grabado Español Contemporáneo Marbella 1996
from March 8th to May 5th 1996

Zaragoza 1996

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 274

Schlaf der Vernunft. Original radierungen von Francisco de Goya
Munich 2000

Madrid 2002

Madrid 2002

Bilbao 2012

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 38

Zaragoza 2017

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

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1946 (reed. 1951)
Tartessos-F. Oliver Branchfelt

GLENDINNING, Nigel
pp. 120-127
24
1961

HARRIS, Tomás
vol. II, 1964, p. 349-350, cat. 236
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 280, cat. 1217
1970
Office du livre

The Changing image: Prints by Francisco Goya
SAYRE, Eleanor
pp. 244-247, cat. 196-199
1974
Museum of Fine Arts

Goya, Das Zeitalter de Revolutionen. 1789-1830
HOFMANN, Werner (ed.)
p. 295
1980
Prestel-Verlag Münche und Hamburger Kunsthalle

HOLO, Selma Reuben
pp. 16, 19, 26-27 y 32
1986
Milwaukee Art Museum

Goya, toros y toreros
GASSIER, Pierre
p. 116
1990
Ministerio de Cultura, Comunidad de Madrid

MARTÍNEZ-NOVILLO, Álvaro
pp. 23 y 37
1992
Caser-Turner

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 358
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Ydioma universal: Goya en la Biblioteca Nacional
SANTIAGO PÁEZ, Elena y WILSON-BAREAU, Juliet (comisarias)
p. 247
1996
Biblioteca Nacional, Sociedad Estatal Goya 96 y Lunwerg

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

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 110
2013
Pinacoteca de París

Goya. In the Norton Simon Museum
WILSON BAREAU, Juliet
pp. 186-201
2016
Norton Simon Museum

PALABRAS CLAVE

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

MUERTE

ENLACES EXTERNOS