PEPE ILLO MAKING THE CUT TO THE BULL (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (29B/46)



DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1816
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	190 x 292 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	2060 (D4315)

INSCRIPCIONES

19 (in pencil, lower left-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 *Pepe Illo making the cut to the bull .* It is a drawing full of characters and movement, which later underwent certain modifications when it was transferred to the plate. Essentially, the composition here is retained in the print, but the chiaroscuro effect is accentuated.

In the drawing we can see how in the foreground Pepe Illo is doing a "remove" with his hat to the bull, who is looking at him furiously. The animal is masterfully drawn, depicted in a great foreshortened view. In this case the banderillas are stuck higher than in the engraving, and it is much more illuminated than in the engraving, in which it will be darkened. The group of banderilleros and labourers on the right is less numerous than it will later be on the plate. There are also two figures to the left of the picadors in the background that will later be eliminated in the engraving. The barrier of the bullring and the bullrings with the audience are depicted by Goya in a similar way in the print, with the figures sketched as here, without dwelling too much on them, simply drawing silhouettes.

The present drawing was pasted onto a second piece of laid paper belonging to a French army record book in Spain.

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. 274

BIBLIOGRAFÍA

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pp. 177-216, espec. p. 204
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LAFUENTE FERRARI, Enrique
p.128
1963
Le Club Français du Livre

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 392-393, cat. 271
1975
Noguer

SÁNCHEZ CANTÓN. Francisco Javier
cat. 181
1954
Museo del Prado

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 279, cat. 1209
1970
Office du livre

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 90-91
2001
Museo Nacional del Prado

GLENDINNING, Nigel
pp. 120-127
24
1961

LAFUENTE FERRARI, Enrique
p. 17
1974

PALABRAS CLAVE

DESVENTRADO CABALLO PICAR PICADOR BANDERILLERO BANDERILLAS TEMERIDAD PROVOCACIÓN SALUDO QUITE PEPE-HILLO PEPE ILLO DIESTRO TORERO TOREO TOROS

ENLACES EXTERNOS