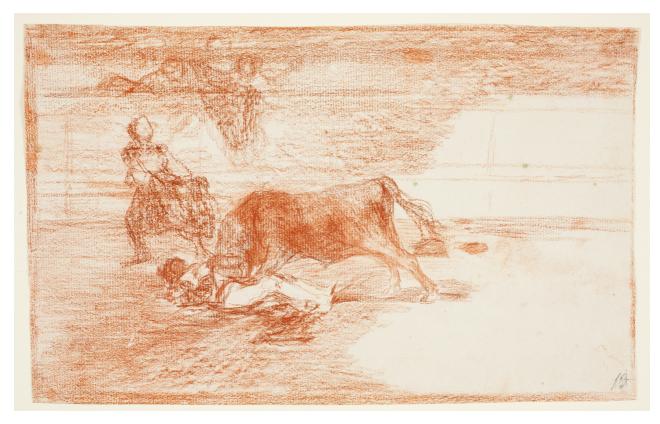
THE UNFORTUNATE DEATH OF PEPE ILLO IN THE MADRID SQUARE (PREPARATORY **DRAWING)**

CLASIFICACIÓN: DRAWINGS

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



DATOS GENERALES CRONOLOGÍA **UBICACIÓN**

DIMENSIONES TÉCNICA Y SOPORTE RECONOCIMIENTO DE LA AUTORÍA DE GOYA **TITULAR** FICHA: REALIZACIÓN/REVISIÓN **INVENTARIO**

INSCRIPCIONES

13 (in pencil, bottom right-hand corner)

HISTORIA

Ca. 1814 - 1816

The Prado National Museum. Madrid, Madrid,

Spain

176 x 284 mm

Documented work El Prado National Museum 03 Oct 2021 / 22 Jun 2023 2076 (D4318)

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

Boston 1974

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

Madrid 2019 cat. 139

Goya (1746-1828). Peintures-Dessins-Gravures

Centre Cultural du Marais París 1979 consultant editors Jacqueline et Maurice Guillard

Madrid 2002

BIBLIOGRAFÍA

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

Vie et ouvre de Francisco de Goya GASSIER, Pierre y WILSON, Juliet

p. 280, cat. 1218 1970 Office du livre

Dibujos de Goya, 2 vols

GASSIĒR, Pierre pp. 402-403, cat. 276 1975 Noguer SÁNCHEZ CANTÓN. Francisco Javier

cat. 184 1954 Museo del Prado

LAFUENTE FERRARI, Enrique pp. 17-18

pp. 17-18 1974

El mundo de Goya en sus dibujos

LAFUENTE FERRARI, Enrique pp. 207-208 1979 Urbión LAFUENTE FERRARI, Enrique p. 142

Le Club Français du Livre

1963

The Changing image: Prints by Francisco Goya

SAYRE, Eleanor pp. 244-247 1974 Museum of Fine Arts

MATILLA, José Manuel y MEDRANO, José Miguel pp. 97-99

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 TOREO TOROS

ENLACES EXTERNOS