# 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


LAFUENTE FERRARI, Enrique
pp. 177-216, espec. p. 204
XIX (75)
1946

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