

# 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

Madrid 2002

Madrid 2019  
cat. 139

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

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

cat. 79

#### 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