

THE DEATH OF PEPE ILLO (BULLFIGHTING F)

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (39/46)



DATOS GENERALES

CRONOLOGÍA	1814 - 1815
DIMENSIONES	245 x 349 mm
TÉCNICA Y SOPORTE	Aguafuerte, aguatina, punta seca, buril y bruñidor
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
FICHA: REALIZACIÓN/REVISIÓN	03 Oct 2021 / 22 Jun 2023
INVENTARIO	964 -

INSCRIPCIONES

F (print, upper right-hand corner)

Goya (print, bottom right-hand corner)

HISTORIA

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

The print, rejected by Goya and not included in the first edition of the *Bullfighting* of 1816, was added and published for the first time, along with six other (A-G), in the third edition of the series, published by Eugène Loizelet in Pais in 1876. It was retained in subsequent editions of the *Bullfighting*.

A proof of the state before the additional aquatint and another proof of the same state stamped on the reverse of the previous proof are preserved. Both proofs, from the Carderera Collection, are kept in the National Library of Spain, Madrid (Inv. 45679)

The plate is kept at the National Chalcography (n° 372), with *Palenque of the Moors made with donkeys to defend themselves from the bull charged with a bull* engraved on the obverse.

ANÁLISIS ARTÍSTICO

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

Following the order established by Loizelet in 1876, this is the third of the three scenes (33, E and F) dedicated by Goya to the death of the bullfighter Pepe Illo in the bullring in Madrid on 11 May 1801, reflecting different moments of his mortal injury. In this case we see a moment somewhat later than the one in the immediately preceding picture, entitled *The Death of Pepe Illo (Bullfighting E)*, as we can see how the bull, after the initial goring in the bullfighter's thigh and his being thrown into the air as shown in that picture, has already impaled the bullfighter in the stomach, a mortal wound of necessity which will be what really causes his death twenty minutes after he suffers it.

We can see that the bullfighter, while being impaled, is holding the bull's horn with one hand, as if trying to free himself, but he looks like a wimp. Just in front of the bull is a picador on horseback, also present in the previous image, who is thrusting his pike into the bull's neck in an attempt to get him to leave the bullfighter. Just behind the main group we see several young men, already present in the preceding engraving, whipping the bull to make him release the bullfighter. In the background we can make out a couple of people holding their faces and turning their faces away from the spectacle, the barrier of the bullring, and the audience in the stands, which cannot be made out as they are only sketched out.

The only point of light in the scene is in the centre of the composition, illuminating the picador, the injured bullfighter and some of the members of his gang who are trying to help him. The print shows perfectly the grain of the aquatint.

Berute points out that the print has little chiaroscuro, is uniform and somewhat blurred, and lacks the general blotchy effect so frequent in the series. Lafuente Ferrari, for his part, interprets the engraving as a variant of *The Death of Pepe Illo (Bullfighting E)* with improved composition and lighting.

Gassier compares the preparatory drawing with the final engraving and points out that the pathos is increased here in the print by the number of figures included and by the final composition used, with the figures grouped together in the centre of the scene.

Martínez-Novillo highlights the quality of the three prints that tell the story of the death of Pepe Illo. In fact, he considers that Goya was satisfied with his work because he did not destroy his plates and signed them, although he only included one in the first edition of the *Bullfighting*. In his opinion, Goya finally chose to show the simplest view of Pepe Illo's death, which is why he decided on *The Unfortunate Death of Pepe Illo in the Madrid Square*.

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 cutting the bull*.

There is a preparatory drawing for this print, also entitled *The death of Pepe Illo (Bullfighting F)*

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

May - June 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

exhibition displayed from January 18th to 31st 1979

1984

Madrid 1990

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

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

cat. 271

Schlaf der Vernunft. Original radierungen von Francisco de Goya

Munich 2000

Madrid 2002

Madrid 2002

Bilbao 2012

Zaragoza 2017

BIBLIOGRAFÍA

BERUETE Y MORET, Aureliano

p. 139

1918

Blass S.A.

LAFUENTE FERRARI, Enrique

pp. 177-216, espec. pp. 212-213

XIX (75)

1946

LUJÁN, Néstor

1946 (reed. 1951)

Tartessos-F. Oliver Branchfelt

HARRIS, Tomás

vol. II, 1964, p. 356, cat. 242

1964

Bruno Cassirer

Vie et ouvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

p. 280, cat. 1229

1970

Office du livre

The Changing image: Prints by Francisco Goya

SAYRE, Eleanor

pp. 244-247, cat. 196

1974

Museum of Fine Arts

HOLO, Selma Reuben

pp. 19 y 28

1986

Milwaukee Art Museum

Goya, toros y toreros

GASSIER, Pierre

pp. 122-123, cat. 57

1990

Ministerio de Cultura, Comunidad de Madrid

MARTÍNEZ-NOVILLO, Álvaro

pp. 37 y 39

1992

Caser-Turner

Catálogo de las estampas de Goya en la Biblioteca Nacional

SANTIAGO, Elena M. (coordinadora)

cat. 366

1996

Ministerio de Educación y Cultura, Biblioteca Nacional

Ydioma universal: Goya en la Biblioteca Nacional

SANTIAGO PÁEZ, Elena y WILSON-BAREAU, Juliet (comisarias)

pp. 244-245

1996

Biblioteca Nacional, Sociedad Estatal Goya 96 y Lunweg

MATILLA, José Manuel y MEDRANO, José Miguel

pp. 105-106

2001

Museo Nacional del Prado

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 PICADOR PICA PEÓN CUADRILLA

