

# 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 Paris 1935  
cat. 274

#### BIBLIOGRAFÍA

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

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

GLENDINNING, Nigel  
pp. 120-127  
24  
1961

LAFUENTE FERRARI, Enrique  
p. 128  
1963  
Le Club Français du Livre

**Vie et oeuvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 279, cat. 1209  
1970  
Office du livre

LAFUENTE FERRARI, Enrique  
p. 17  
1974

**Dibujos de Goya, 2 vols**

GASSIER, Pierre  
pp. 392-393, cat. 271  
1975  
Noguer

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

#### PALABRAS CLAVE

**DESVENTRADO CABALLO PICAR PICADOR BANDERILLERO BANDERILLAS TEMERIDAD**

# **PROVOCACIÓN SALUDO QUITA PEPE-HILLO PEPE ILLO DIESTRO TORERO TOREO TOROS**

ENLACES EXTERNOS