THE DEATH OF PEPE ILLO (BULLFIGHTING E) (PREPARATORY DRAWING)

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (38B/46)

DATOS GENERALES

CRONOLOGÍA	Ca. 1814 - 1815
UBICACIÓN	Hamburger Kunsthalle, Hamburg, Germany
DIMENSIONES	190 x 313 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
TITULAR	Hamburger Kunsthalle
FICHA: REALIZACIÓN/REVISIÓN	03 Oct 2021 / 22 Jun 2023
INVENTARIO	2090 (Inv. 38533)

HISTORIA

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

Line of provenance: [José Atanasio Echeverría, Mexico]; Julian Benjamin Williams, Seville (d. 1866); John Wetherell (?) (d. 1865); Horatio / Nathan Wetherell (?) (until 1874); Frederick William Cosens, London (1874-1890); Sotheby's, London, auction of Frederick William Cosens' estates (11-21 November 1890); Bernard Quaritch Ltd, London (November 1890-July 1891); acquired by the Hamburger Kunsthalle on 14 July 1891.

This is one of the four preparatory drawings for Bullfighting and its Extensions held by the Hamburger Kunsthalle (28a, 32b, Ea and Ka) and one of the few of the series and its extensions not in the Prado Museum, Madrid.

ANÁLISIS ARTÍSTICO

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

Preparatory drawing for the print *Death of Pepe Illon (Bullfighting E)*. It shows the dark, dramatic and mysterious nature of the bullfighting festival. It is a scene full of characters and movement. In the foreground are the bull that would end up killing the famous bullfighter Pepe Illo (1754-1801) on the fateful afternoon of 11 May 1801, and the bullfighter himself, already hooked on one of its horns. He is being shaken and lifted up into the air while a large group of peons rush in to try to save him. On the right we can see how a picador on his horse goes straight to stand in the way with his pike in his hand. In the background, lads with capes appear and the bullring is sketched out, but only very briefly. To the left of the scene we see how a man with a lance is also ready to attack the bull, while another man stands in front of the animal, with a cape in his hand, to divert its attention.

The use of two techniques, the usual sanguine and red wash, which gives more fluidity to the forms, gives movement to the scene, which with few changes is transferred to the plate and thus to the print, which is very similar to the preparatory drawing, although somewhat lighter visually.

Lafuente Ferrari raises certain doubts about the authorship of this drawing.

EXPOSICIONES

Hamburg 1966

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980

Hamburg 1989

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 267

Hamburg 2001

Madrid 2015

Hamburg 2019

BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique
pp. 177-216, espec. pp. 211-212
XIX (75)
1946

LAFUENTE FERRARI, Enrique
p. 174
1963
Le Club Français du Livre

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 280, cat. 1228
1970
Office du livre

LAFUENTE FERRARI, Enrique
p. 20
1974

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 412-413, cat. 281
1975
Noguer

Ydioma universal: Goya en la Biblioteca Nacional
SANTIAGO PÁEZ, Elena y WILSON-BAREAU, Juliet (comisarias)
p. 242
1996
Biblioteca Nacional, Sociedad Estatal Goya 96 y Lunwerg

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 103-104
2001
Museo Nacional del Prado

www.kunsthalle-karlsruhe.de, consulted 13-04-10
13-04-10

PALABRAS CLAVE

PEÓN PICA PICADOR MUERTE CORNADA HERIDA PITÓN COGIDA PEPE-HILLO PEPE ILLO

DIESTRO TORERO TOREO TOROS

ENLACES EXTERNOS