# PEPE ILLO MAKING THE TRIMMING TO THE BULL

CLASIFICACIÓN: PRINTS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (29/46)




**DATOS GENERALES**

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|---|---|
| CRONOLOGÍA | Ca. 1810 - 1815 |
| DIMENSIONES | 248 x 356 mm |
| TÉCNICA Y SOPORTE | Aguafuerte, aguatinta, punta seca, buril y bruñidor |
| RECONOCIMIENTO DE LA AUTORÍA DE GOYA | Documented work |
| FICHA: REALIZACIÓN/REVISIÓN | 03 Oct 2021 / 22 Jun 2023 |
| INVENTARIO | 836 225 |

**INSCRIPCIONES**

*29* (print, upper right-hand corner)

**HISTORIA**

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

Three state proofs of this print have survived: the first before the additional aquatint and burin were applied; the second before the aquatint was burnished; and the third before the aquatint was fully burnished.

The plate is kept at the National Chalcography (nº 362).

**ANÁLISIS ARTÍSTICO**

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

This is the first of the four scenes of *Bullfighting* (Nos. 29 and 33) and their extensions (E and F) dedicated to another well-known bullfighter of the time, considered a real star in his lifetime, José Delgado Guerra, better known as Pepe Illo (Pepe-Hillo). Born in Seville in 1754, he was a disciple of the famous Costillares and one of the undisputed glories of bullfighting in Goya's time, having received his alternative in Malaga in 1774. His bullfighting was full of joy and sensuality, unlike that of his great rival, the famous Pedro Romero, Goya's favourite, who was much more reserved.

In this print we can see how the famous Sevillian bullfighter, after sticking a pair of sticks into the bull, separates from it and seems to be giving it a "remove" as a gesture of farewell with his hat in his hand, his head bowed and his body slightly bent, while the bull looks at him with a hard gesture, as if enraged. In a secondary shot we see a bullfighter on the right, together with a number of farmhands, ready to stick another pair of sticks into the bull. Further back, two bullfighters are seen retreating with their horses, the one on the left seriously injured, no doubt gored by one of the bulls, as his intestines are hanging out and he is dragging them along the ground. Such dramatic events, very surprising to today's eyes, were commonplace in Goya's time because the horses had no protection against goring, and it could almost be said that they were part of the spectacle that the public expected to see when they paid for their tickets.

Beruete considers that this is a blackened etching and that Goya may have worked hard but did not achieve the desired result. Nevertheless, the contrasting chiaroscuro effects are used effectively to highlight the central area of the composition.  Lafuente Ferrari, for his part, comments on the differences between the print and his preparatory drawing.

Martínez-Novillo emphasises the plasticity of the scene and points out that the picador's horse in the centre background is being gutted to death, which adds to the drama of the representation. Bagüés, for his part, focuses on commenting on the type of ornate bullfighting performed by the bullfighter, who belonged to the so-called *Sevillian school*, which Goya insisted on depicting despite his preference for Pedro Romero's way of bullfighting.However, the Aragonese painter depicted Pepe Illo performing an action, the defiant salute to the bull, which revealed his recklessness.

There is a preparatory drawing for the present print, also entitled *Pepe Illo making the trimming to the bull*

**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 1987

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

Zaragoza 1996

**Schlaf der Vernunft. Original radierungen von Francisco de Goya**

Madrid 2002

Madrid 2002

Munich 2000

Bilbao 2012

Zaragoza 2017

**BIBLIOGRAFÍA**


BERUETE Y MORET, Aureliano
p. 136
1918
Blass S.A.

LUJÁN, Néstor
1946 (reed. 1951)
Tartessos-F. Oliver Branchfelt

**Vie et ouvre de Francisco de Goya**
GASSIER, Pierre y WILSON, Juliet
p. 279, cat. 1208
1970
Office du livre

MARTÍNEZ-NOVILLO, Álvaro
pp. 36-37
1992
Caser-Turner

**Goya. In the Norton Simon Museum**
WILSON BAREAU, Juliet
pp. 186-201
2016
Norton Simon Museum

pp. 35-36
1926
Tip. del Hospicio

GLENDINNING, Nigel
pp. 120-127
24
1961

HOLO, Selma Reuben
pp. 26 y 32
1986
Milwaukee Art Museum

**Catálogo de las estampas de Goya en la Biblioteca Nacional**
SANTIAGO, Elena M. (coordinadora)
cat. 354
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

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

HARRIS, Tomás
vol. II, 1964, p. 345, cat. 232
1964
Bruno Cassirer

**Goya, toros y toreros**
GASSIER, Pierre
p. 112, cat. 45
1990
Ministerio de Cultura, Comunidad de Madrid

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


**PALABRAS CLAVE**

**TOROS TOREO TORERO DIESTRO PEPE ILLO QUITE SALUDO PROVOCACIÓN TEMERIDAD BANDERILLAS BANDERILLERO PICADOR PICAR CABALLO DESVENTRADO**

**ENLACES EXTERNOS**