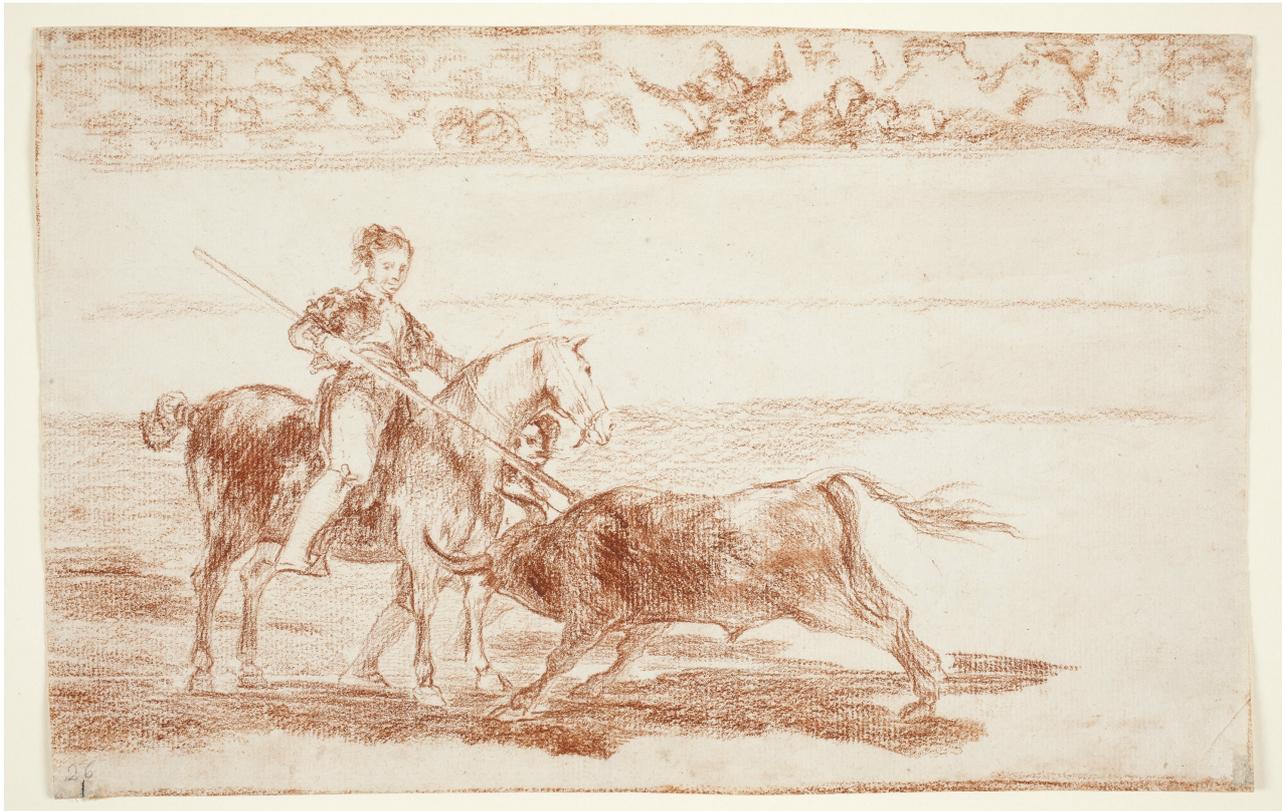


MANLY COURAGE OF THE FAMOUS PAJUELERA IN THE ONE IN ZARAGOZA (PREPARATORY DRAWING).

CLASIFICACIÓN: DRAWINGS

SERIE: BULLFIGHTING(PRINTS AND DRAWINGS , 1814-1816) (22B/46)



DATOS GENERALES

CRONOLOGÍA

Ca. 1814 - 1816

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

185 x 285 mm

TÉCNICA Y SOPORTE

Sanguine on laid paper

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

02 Oct 2021 / 22 Jun 2023

INVENTARIO

2037 (D4309)

INSCRIPCIONES

26 (in pencil, lower left 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 of the print *Manly courage of the famous Pajuelera in the one in Zaragoza*. Like the print, the preparatory study shows how the famous Pajuelera, mounted on her horse, fights with a bull that she is stinging, while a farmhand holds the bull to prevent it from escaping.

In this case there are few elements different from the later engraving, the most notable being the bullfighter's facial expression, which here is more friendly and less eloquent. The arrangement of her hair is also different, as it is tied back, whereas in the print it is loose. The same is true of the background: here we see the barrier and the bullrings full of spectators - although only suggested by lines outlining bulges - whereas in the engraving Goya reduces the audience to a single group on the right of the composition.

The use of light is similar to that found in the print, with just over the left half of the drawing being illuminated.

EXPOSICIONES

Madrid 2002

Santander 2017
cat. 13

BIBLIOGRAFÍA

LAFUENTE FERRARI, Enrique
pp. 177-216, espec. pp. 200-201
XIX (75)
1946

SÁNCHEZ CANTÓN, Francisco Javier
n. 175
1954
Museo del Prado

GLENDINNING, Nigel
pp. 120-127
24
1961

LAFUENTE FERRARI, Enrique
p. 106
1963
Le Club Français du Livre

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 278, cat. 1195
1970
Office du livre

LAFUENTE FERRARI, Enrique
p. 16
1974

Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 378-379, cat. 264
1975
Noguer

El mundo de Goya en sus dibujos
LAFUENTE FERRARI, Enrique
pp. 200-201
1979
Urbión

Goya y Aragón. Familia, amistades y encargos artísticos
ANSÓN NAVARRO, Arturo
pp. 227-229
10
1995
Caja de Ahorros de la Inmaculada de Aragón
Col. Mariano de Pano y Ruata

MATILLA, José Manuel y MEDRANO, José Miguel
pp. 78-79
2001
Museo Nacional del Prado

MATILLA, José Manuel y MENA, Manuela B.
pp. 45 y 163, cat. 13
2017
Fundación Botín y Museo Nacional del Prado

PALABRAS CLAVE

LANCE NO REGLADO SUERTE DE VARAS PICADORA PICAR NICOLASA ESCAMILLA LA PAJUELERA TOREO FEMENINO TOREO A CABALLO TOREO TOROS

ENLACES EXTERNOS

