

# 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**

