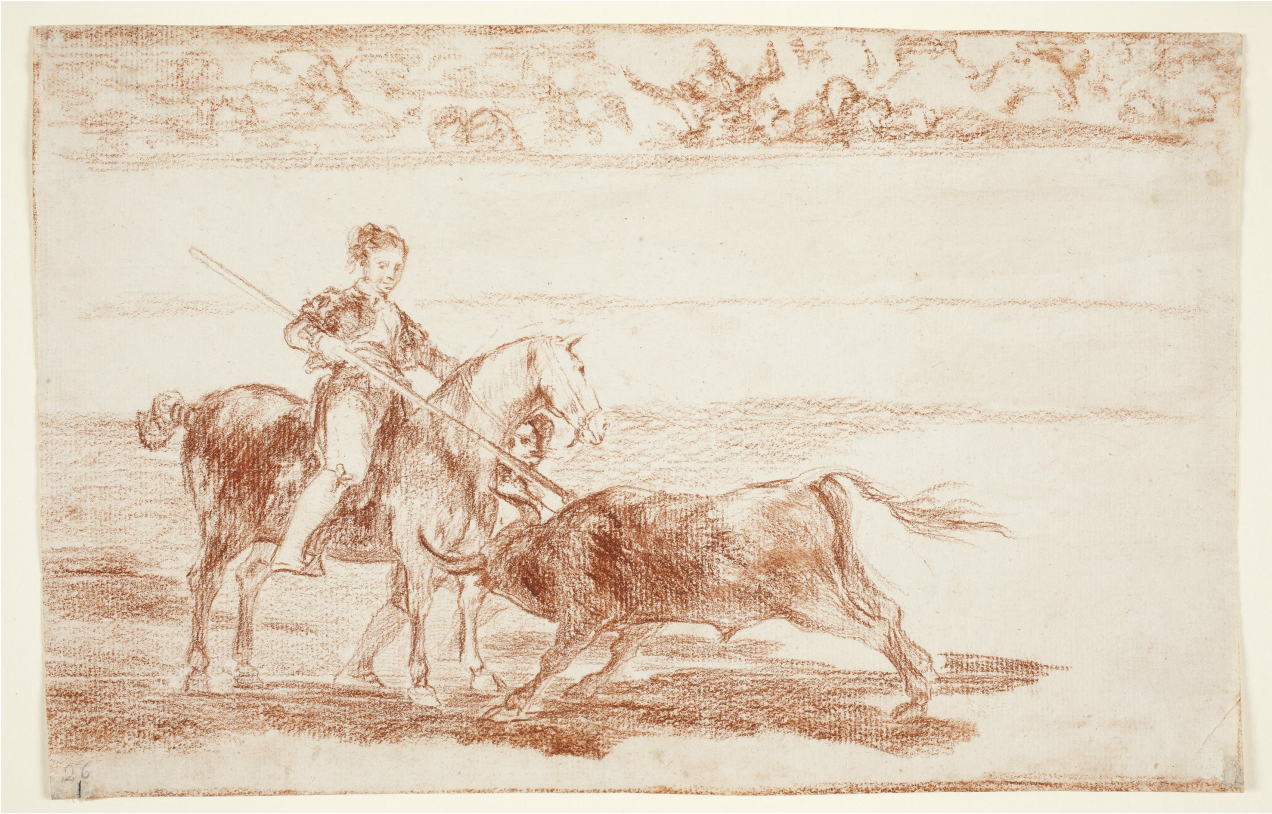
MANLY COURAGE OF THE FAMOUS PAJUELERA IN THE ONE IN ZARAGOZA (PREPARATORY DRAWING).

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

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PALABRAS CLAVE

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

ENLACES EXTERNOS