

THE MANLY COURAGE OF THE FAMOUS PAJUELERA IN ZARAGOZA

CLASIFICACIÓN: PRINTS

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



DATOS GENERALES

CRONOLOGÍA

1814 - 1816

DIMENSIONES

250 x 351 mm

TÉCNICA Y SOPORTE

Aguafuerte, aguatinta, punta seca, buril y bruñidor

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

FICHA: REALIZACIÓN/REVISIÓN

02 Oct 2021 / 22 Jun 2023

INVENTARIO

964 -

INSCRIPCIONES

22 (print, upper right-hand corner)

Goya (inverted, printed, down left-hand corner)

HISTORIA

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

A state proof is preserved before aquatint and burin.

The plate is preserved in the National Chalcography (no. 355) and has the work *Combat of a harnessed carriage with two mules* (*Bullfighting G*).

ANÁLISIS ARTÍSTICO

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

In the scene we see a woman, dressed as a man, on horseback, stinging the bull in front of her in the middle of a bullring, while a farmhand, almost hidden behind the equine, seems to be leading him towards the luck of the sticks, preventing him from escaping. In the background on the right, behind the barrier, a small group of spectators can be glimpsed, which is somewhat blurred by the aquatint. Apart from this small group of spectators, the rest of the barrier and the stands are empty. As in the other prints in the series, the bull stands out, charging at the horse, which he almost stabs with his horns.

Gassier believes that Goya may have witnessed the scene in the Saragossa bullring, as the protagonist, the famous Pajuelera, was well known in the third quarter of the 18th century for her fearlessness in the luck of the bulls and for being a pioneer of women's bullfighting. The bullfighter's name was actually Nocolasa Escamilla and when she was young she sold straws or sulphur wicks, the first version of today marches, hence her stage name.

Both Beruete and Bagüés comment on the difference between the engraving and the preparatory drawing of the same, also entitled *The manly courage of the famous Pajuelera in Zaragoza*, in the expression on the protagonist's face. Sánchez Cantón and Glendinning, for their part, stress the same aspect, the latter emphasising that the bullfighter's face in the drawing is less expressive and more friendly. Between drawing and print there are also variations in aspects such as the Pajuelera's hairstyle and the audience, which are much more abundant in the preparatory study.

Matilla explains the print as a representation of the transition from bullfighting on horseback, which had been predominant in the past, to bullfighting on foot. In fact, according to Matilla, it shows an unregulated cast, like those performed in his prints of the series by bullfighters still in transition, such as Martincho, Apiñani, the student from Falces and Mariano Ceballos.

Due to its composition and subject matter, the work is related to the following engraving of *Bullfighting*, entitled *Mariano Ceballos, aka "the Indian", kills the bull from his horse*.

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

Madrid 1987

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

Madrid 1990

1984

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

Ydioma universal: Goya en la Biblioteca Nacional

Biblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

cat. 281

**Schlaf der Vernunft. Original
radierungen von Francisco de
Goya**
Munich 2000

Bilbao 2012

2022

BIBLIOGRAFÍA

BERUETE Y MORET, Aureliano
p. 134
1918
Blass S.A.

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

HARRIS, Tomás
vol. II, 1964, pp. 337-338, cat. 225
1964
Bruno Cassirer

Goya, toros y toreros

GASSIER, Pierre
p. 105, cat. 39
1990
Ministerio de Cultura, Comunidad de Madrid

**Catálogo de las estampas de
Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)
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Ministerio de Educación y Cultura, Biblioteca
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MATILLA, José Manuel y MEDRANO, José Miguel
pp. 78-79
2001
Museo Nacional del Prado

TORAL OROPESA, María and MARTÍN MEDINA,
Víctor
p. 89
2022
Museo de Bellas Artes de Badajoz y Diputación de
Badajoz

Madrid 2002

Goya et la modernité

Pinacothèque de Paris París 2013
from October 11st 2013 to March
16th 2014
cat. 34

pp. 32-33
1926
Tip. del Hospicio

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

**Vie et ouvre de Francisco de
Goya**

GASSIER, Pierre y WILSON, Juliet
p. 278, cat. 1194
1970
Office du livre

MARTÍNEZ-NOVILLO, Álvaro
pp. 26 y 34-35
1992
Caser-Turner

**Ydioma universal: Goya en la
Biblioteca Nacional**

SANTIAGO PÁEZ, Elena y WILSON-BAREAU,
Juliet (comisarias)
p. 251
1996
Biblioteca Nacional, Sociedad Estatal Goya 96 y
Lunweg

OROPESA, Marisa and RINCÓN GARCÍA,
Wilfredo
p. 108
2013
Pinacoteca de París

Madrid 2002

Zaragoza 2017

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

GLENDINNING, Nigel
pp. 120-127
24
1961

HOLO, Selma Reuben
p. 24
1986
Milwaukee Art Museum

**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
pp. 288-289, cat. 75
2001
Sociedad Estatal Nuevo Milenio

**Goya. In the Norton Simon
Museum**

WILSON BAREAU, Juliet
pp. 186-201
2016
Norton Simon Museum

PALABRAS CLAVE

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

ENLACES EXTERNOS