

# 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

Agua fuerte, aguafuente, 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

Boston 1974

1975

##### **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**

Zaragoza 1996

**Idioma universal: Goya en la**

### **Goya grabado**

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

Madrid 2002

Madrid 2002

Bilbao 2012

### **Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March  
16th 2014

cat. 34

Zaragoza 2017

2022

#### **BIBLIOGRAFÍA**

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1954  
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GLENDINNING, Nigel  
pp. 120-127  
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1961

HARRIS, Tomás  
vol. II, 1964, pp. 337-338, cat. 225  
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### **Vie et oeuvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet  
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### **Goya, toros y toreros**

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

MARTÍNEZ-NOVILLO, Álvaro  
pp. 26 y 34-35  
1992  
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### **Goya y Aragón. Familia, amistades y encargos artísticos**

ANSÓN NAVARRO, Arturo  
pp. 227-229  
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Caja de Ahorros de la Inmaculada de Aragón  
Col. Mariano de Pano y Ruata

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

SANTIAGO, Elena M. (coordinadora)  
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1996  
Ministerio de Educación y Cultura, Biblioteca Nacional

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

SANTIAGO PÁEZ, Elena y WILSON-BAREAU, Juliet (comisarias)  
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MATILLA, José Manuel  
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2001  
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo  
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2013  
Pinacoteca de París

### **Goya. In the Norton Simon Museum**

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

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

#### **PALABRAS CLAVE**

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

ENLACES EXTERNOS