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 witnessd 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. Teh 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

Ydioma universal: Goya en la

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

Madrid 2002

Madrid 2002

Bilbao 2012

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

Zaragoza 2017

2022

BIBLIOGRAFÍA

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1918
Blass S.A.

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

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

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

GLENDINNING, Nigel
pp. 120-127
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1961

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

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 278, cat. 1194
1970
Office du livre

HOLO, Selma Reuben
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1986
Milwaukee Art Museum

Goya, toros y toreros
GASSIER, Pierre
p. 105, cat. 39
1990
Ministerio de Cultura, Comunidad de Madrid

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

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

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 344
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

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 Lunwerg

MATILLA, José Manuel
pp. 288-289, cat. 75
2001
Sociedad Estatal Nuevo Milenio

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

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 108
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