THE CUSTODY OF A PRISONER DOES NOT CALL FOR TORTURE (LA SEGURIDAD DE UN REO NO EXIGE TORMENTO)

CLASIFICACIÓN: PRINTS

SERIE: ASSORTED PRINTS (1778-1815)



DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1815
DIMENSIONES	115 x 85 mm
TÉCNICA Y SOPORTE	Etching and burin
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	16 Nov 2010 / 31 May 2023
INVENTARIO	836 225

HISTORIA

See *The Blind Guitarrist* and *The custody is as barbarous as the crime*.

The title of this work is taken from the handwritten title of a state proof that Goya included in the album of his Disasters of War prints which he gave to his friend Ceán Bermúdez and which is now in the British

Museum, London.

The Museum of Fine Arts, Boston, has a *preparatory drawing* for this etching.

ANÁLISIS ARTÍSTICO

In this etching we see a prisoner, arranged diagonally in an unnatural, precarious posture. His face is hidden from view since he is looking down at the floor. His feet, held in large shackles, occupy the lower right-hand corner of the composition, whilst his head and his arms, tied behind his back, occupy the upper left-hand corner. The man is only able to rest his heels on the floor, forcing them to take the whole weight of his body. He is dressed in torn, ragged clothes, with most of his legs uncovered. In the background we can make out a barred window, through which only a tiny glimmer of light enters the cell.

Goya has constructed an extremely dark space using very tightly-packed lines, which have been applied diagonally for the floor and horizontally for the background. The light falls mainly on the prisoner's legs and left shoulder, as well as on his clothes, the brightness of which is an allusion to his innocence.

This etching must have been made at the same time as *The custody is as barbarous as the crime* and *If he is guilty, let him die quickly*, and can also be related to various prints from the Disasters of War series, in which Goya depicts scenes of prisoners condemned to death, clearly demonstrating his opposition to capital punishment. The title of this work is very clear on this point, with Goya pointing out that it is unnecessary to subject prisoners to such physical torture in order to prevent them from escaping.

CONSERVACIÓN

The plate for this etching has been lost.

EXPOSICIONES

Exposición de la obra grabada de Goya
Sociedad Española de Amigos del Arte Madrid 1928
catalogue by Miguel Velasco Aguirre
cat. 45

Grabados y dibujos de Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1946
catalogue Elena Páez Ríos
cat. 130

Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte
Biblioteca Nacional Madrid 1978
May - June 1978
cat. 134

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 242

Goya y la Constitución de 1812
Museo Municipal de Madrid Madrid 1982
organized by Madrid Town Hall, consultant editor José Manuel Pita Andrade. From December 1982 to January 1983
cat. 44

Goya grabador
Museo del Grabado Español Contemporáneo Marbella 1996
from March 8th to May 5th 1996
pp. 232-233

Goya artista de su tiempo y Goya artista único
The National Museum of Western Art Tokyo 1999
from December 1st to July 3th 1999
cat. 263

Goya en tiempos de guerra
Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
cat. 120

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 263
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 988
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 27
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 69
1996

Goya en tiempos de guerra
MENA MARQUÉS, Manuela B.
p. 351
2008
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Ministerio de Educación y Cultura, Biblioteca Nacional

ENLACES EXTERNOS