

# THE INQUISITION TRIBUNAL (AUTO DE FE DE LA INQUISICIÓN)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

SERIE: CABINET PAINTINGS BY GARCÍA DE LA PRADA (PAINTING, CA. 1814-1816) (4/5)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1814 - 1816

UBICACIÓN

Royal Academy of Fine Arts of San Fernando.  
Madrid, Madrid, Spain

DIMENSIONES

46 x 73 cm

TÉCNICA Y SOPORTE

Oil on wood panel

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

Royal Academy of Fine Arts of San Fernando

FICHA: REALIZACIÓN/REVISIÓN

27 Apr 2010 / 15 Jun 2023

INVENTARIO

328 (673)

## HISTORIA

See *The Madhouse*.

## ANÁLISIS ARTÍSTICO

For a history of the whole series, see *The Madhouse*.

This painting reveals another moment of madness in Goyaesque society. Without a doubt this is the most macabre of the series: an Inquisition tribunal with its autos de fe (accusations of heretics), another spectacle considered fit for public attendance. The Sanctum Officium had been condemning heretics since the Middle Ages. Although the ritual was abolished by

the Cádiz Cortes, it was re-introduced on the return of Ferdinand VII, and once more embarked on its particular brand of persecution against liberals and francophiles, mixing political and religious motives. Goya himself was asked to justify his paintings *The Naked Maja* and *The Clothed Maja*. Criticism of the Inquisition and its extreme and unjust sentences thus became a partly personal theme for the artist, although Goya was always concerned about irrationality of the society in which he was living.

The numerous spectators watching the event, their heads lost in the gloom of the depths of the room, are gathered around a podium in a medieval hall with enormous ogee arches typical of public buildings. Raised up on a platform is a cleric who is reading the sentence, and on the same level on the left-hand side we can make out veiled women. The scene is dominated by the magistrate, identifiable by his dress. He is comfortably seated on the left, as if he were attending a poetry recital, his gaze is directed at one of the four condemned. Their bodies twist in panic as their sentence is dictated. They are wearing the penitential sanbenito garment and corozas or conical hats decorated with flames which anticipate their impending death by fire. Behind them are seated religious figures from various orders identifiable by their habits - Dominicans, Franciscans, Carthusians, and so on. In the very centre of the composition, the great inquisitor makes an implacable gesture, as if he were a Roman emperor who held the life of a slave in his hands.

As in the other paintings in the series, Goya's criticism in this painting consists simply in faithfully portraying the events of these autos de fe, which continued right up to the end of the bloody Inquisition in 1834.

#### EXPOSICIONES

##### **Goya 1900**

Ministerio de Instrucción Pública and Bellas Artes Madrid 1900

consultant editors Aureliano de Beruete, Alejandro Ferrant, Marqués de Pidal and Ricardo Velázquez. May 1900

cat. 12

##### **Goya. El Capricho y la Invención. Cuadros de gabinete, bocetos y miniaturas**

Museo Nacional del Prado Madrid 1993

from November 18th 1993 to February 15th 1994. Exhibited also at the Royal Academy of Arts, London, March 18th to June 12th 1994 and The Art Institute of Chicago, Chicago, July 16th to October 16th 1994, consultant editors Manuela B. Mena Marqués and Juliet Wilson-Bareau

cat. 97

##### **Goya: Prophet der Moderne**

Alte Nationalgalerie Berlin 2005

from July 13th to October 3th 2005. Exhibited also at the Kunsthistorischesmuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués

cat. 120

##### **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. 130

##### **Goya**

Basle 2021

p. 306

#### BIBLIOGRAFÍA

##### **L'œuvre peint de Goya. 4 vols**

DESPARMET FITZ - GERALD, Xavier

vol. I, p. 241, cat. 212  
1928-1950

##### **Vie et oeuvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet

pp. 256, 266, cat. 966  
1970

Office du livre

GUDIOL RICART, José

vol. I, p. 319, cat. 462

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Polígrafa

##### **L'opera pittorica completa di Goya**

ANGELIS, Rita de

p. 127, cat. 557

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CAMÓN AZNAR, José

vol. III, p. 177 y vol. IV, pp. 101, 246

1980-1982

##### **Goya. El capricho y la invención. Cuadros de gabinete, bocetos y miniaturas**

MENA, Manuela B. y WILSON-BAREAU, Juliet

1974  
Rizzoli

Caja de Ahorros de Zaragoza, Aragón y Rioja

(comisarias)  
pp. 314-320, 378-379, cat. 97 y p. 319 (1993  
Museo del Prado

### **Goya en tiempos de guerra**

MENA MARQUÉS, Manuela B.  
pp. 379-380, 386, cat. 97 y p. 387 (il.)  
2008  
Museo Nacional del Prado

<http://rabasf.insde.es>

### **ENLACES EXTERNOS**