IF HE IS GUILTY, LET HIM DIE QUICKLY (SI ES DELINCUENTE Q.E MUERA PRESTO)

CLASIFICACIÓN: PRINTS

SERIE: ASSORTED PRINTS (1778-1815)



DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1815
DIMENSIONES	115 x 85 mm
TÉCNICA Y SOPORTE	Etching
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	16 Nov 2010 / 07 Jun 2023
INVENTARIO	836 225

INSCRIPCIONES

4 (in pencil, upper right-hand corner).

55/9 (lower right-hand corner).

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.

ANÁLISIS ARTÍSTICO

In a darkened cell a prisoner is bound to the wall by chains around his neck. His arms are tied behind his back and his feet are locked in a large shackle. The prisoner's body is curved in a line that starts at his feet, which are resting on the floor, continues up to his slightly bent knees, and finishes at his torso, which is slumped forward. His face is in shadow, concealing his features from the viewer. This awkward posture is the same as that of the prisoner depicted in *The custody is as barbarous as the crime*. The ragged clothes of the man are lighter in tone, possibly an allusion to his innocence.

Goya has described the space using short, compact horizontal lines, whilst the face of the accused has been rendered using a dense grid-like pattern, making it impossible for us to see his features.

The title of this print sheds some light on the story of this prisoner, who is most likely awaiting his execution, and expresses the inflexibility and inhumanity of some of the punishments that the laws of the time subjected prisoners to. This etching must have been made during the same period as *The custody is as barbarous as the crime* and *The custody of a prisoner does not call for torture* and is 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.

EXPOSICIONES

Exposición de la obra grabada de Goya
Sociedad Española de Amigos del Arte Madrid 1928
catalogue by Miguel Velasco Aguirre
cat. 46

Grabados y dibujos de Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1946
catalogue Elena Páez Ríos
cat. 131

Goya en la Biblioteca Nacional. Exposición de grabados y dibujos en el sesquicentenario de su muerte
Biblioteca Nacional Madrid 1978
May - June 1978
cat. 135

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. 46

Francisco de Goya: Maleri, Tegning, Grafikk
Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
cat. 128

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 237

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. 264

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. 122

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 264
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 28
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 990
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 70
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

Goya en tiempos de guerra
MENA MARQUÉS, Manuela B.
p. 350-352
2008
Museo Nacional del Prado

ENLACES EXTERNOS