

SATAN'S DESPERATION

CLASIFICACIÓN: DRAWINGS

SERIE: ABSURDITIES (PRINTS Y DRAWINGS, CA.1815-1824)



DATOS GENERALES

CRONOLOGÍA

1816 - 1819

UBICACIÓN

The Prado National Museum. Madrid, Madrid,
Spain

DIMENSIONES

224 x 326 mm

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

19 Aug 2021 / 28 Apr 2023

INVENTARIO

866 D4286

INSCRIPCIONES

11 [reversed] (in pencil, composite, upper right corner)

200 [reversed] (in pencil, reverse, top right)

200 [on adhesive] (in pencil, reverse side, upper centre)

38 (in pencil, reverse, upper centre)

not engraved (in pencil, reverse, upper left)

MP Inventory DRAWINGS no. 200 (stamped, reverse, upper right corner)

Watermark: "MANUEL SERRA" (right half)

HISTORIA

The drawing was inherited in 1828 by Javier Goya, the painter's son, and in 1854 by Mariano Goya y Goicoechea, the artist's grandson. It was subsequently owned by Valentín Carderera (ca. 1861) and Mariano Carderera (ca. 1880). In 1886 it was acquired from Mariano Carderera by the Directorate General of Public Instruction and was assigned to the Prado Museum, where it entered on 12 November 1886.

ANÁLISIS ARTÍSTICO

See *People in sacks*

This drawing does not correspond to any of the *Follies* prints but has traditionally been classified in that group because of its formal and technical similarity. The composition divides the sheet diagonally, leaving two areas of different density. On the left side, José Manuel Matilla identifies a large animal head attempting to devour the fallen figure of a winged devil. This creature, skeletal and naked, tries to cling desperately to the rocks.

He has bat-like wings and from his mouth, which shows sharp teeth, comes a cry of despair. Winged figures with diabolical faces are frequent in Goya's work, for example in the *Caprices*. In the sky on the right, Goya has sketched the figure of three winged women with skirts and bows in their hair, reminiscent of the protagonist of *Volaverunt* or the female allegories in the frescoes of *Saint Anthony of La Florida in Madrid*.

The difficulty of accurately interpreting the background of the scene has led various authors to reproduce the image with the composition inverted, as if the demon were climbing up a rocky slope.

EXPOSICIONES

Goya. Exposition de l'oeuvre gravé, de peintures, de tapisseries et de cent dix dessins du Musée du
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Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
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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. 185

Madrid 2019
cat. 159

Madrid 1999

Goya: Luces y Sombras. Obras Maestras del Museo del Prado
The National Museum of Western Art Tokyo
2011
cat. 55

BIBLIOGRAFÍA

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HARRIS, Tomás
Vol. II, p. 411, cat. 269d
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Bruno Cassirer

Goya, Das Zeitalter de Revolutionen. 1789-1830

CAMÓN AZNAR, José
p. 52
1951

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 327, cat. 1608
1970
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MATILLA, José Manuel
pp. 146-147, cat. 51

Los dibujos de Goya, 2 vols.
SÁNCHEZ CANTÓN, Francisco Javier
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Dibujos de Goya, 2 vols
GASSIER, Pierre
pp. 464-465, cat. 306
1975
Noguer

MENA, Manuela B.
pp. 494-495, cat. 185

HOFMANN, Werner (ed.)
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1980
Prestel-Verlag Münche und Hamburger
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2000
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2008
Ediciones el Viso, Museo Nacional del Prado

MATILLA, José Manuel y MENA, Manuela B.
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p. 247
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PALABRAS CLAVE

SATÁN CAÍDA ÁNGEL CAÍDO

ENLACES EXTERNOS