

# 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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Barcelona 2012  
cat. 75

**Goya. Das Zeitalter der Revolutionen. Kunst um 1800 (1980 – 1981)**

Hamburger Kunsthalle Hamburg 1980  
cat. 17

**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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CAMÓN AZNAR, José  
p. 52  
1951

**Los dibujos de Goya, 2 vols.**  
SÁNCHEZ CANTÓN, Francisco Javier  
s. p., cat. 396  
1954  
Amigos del Museo del Prado

HARRIS, Tomás  
Vol. II, p. 411, cat. 269d  
1964  
Bruno Cassirer

**Vie et ouvre de Francisco de Goya**  
GASSIER, Pierre y WILSON, Juliet  
p. 327, cat. 1608  
1970  
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**Dibujos de Goya, 2 vols**  
GASSIER, Pierre  
pp. 464-465, cat. 306  
1975  
Noguer

**Goya, Das Zeitalter de Revolutionen. 1789-1830**

MATILLA, José Manuel  
pp. 146-147, cat. 51

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

HOFMANN, Werner (ed.)  
p. 70  
1980  
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Kunsthalle

2000  
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2008  
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MATILLA, José Manuel y MENA, Manuela B.  
(comisarios)  
p. 247  
2019  
Museo Nacional del Prado

**PALABRAS CLAVE**

**SATÁN CAÍDA ÁNGEL CAÍDO**

**ENLACES EXTERNOS**