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
Bibliothèque nationale de France París 1935

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 17

Madrid 1999

París 2001

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

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

Barcelona 2012
cat. 75

Madrid 2019
cat. 159

BIBLIOGRAFÍA

p. 31, cat. 200
1928

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
Office du livre

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
Prestel-Verlag Münche und Hamburger Kunsthalle

2000
Edizioni de Luca

2008
Ediciones el Viso, Museo Nacional del Prado

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

PALABRAS CLAVE

SATÁN CAÍDA ÁNGEL CAÍDO

ENLACES EXTERNOS