

ASMODEUS (ASMODEA)

CLASIFICACIÓN: MURAL

SERIE: BLACK PAINTINGS (WALL PAINTING AND SKETCHES, CA.1820-1823) (13/14)



DATOS GENERALES

CRONOLOGÍA

Ca. 1820 - 1823

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

127 x 263 cm

TÉCNICA Y SOPORTE

Oil painting on plaster transferred to canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

01 Nov 2010 / 03 Oct 2023

INVENTARIO

404 (P00756)

HISTORIA

See Leocadia.

ANÁLISIS ARTÍSTICO

This work was situated on the first floor of the building on the right-hand wall next to the Procession of the Holy Office (*Paseo del Santo Oficio*).

It is the most mysterious of the paintings located in the house. X-rays have confirmed that the two main figures in the paintings are superimposed on the landscape in the background, which features figures in the distance and an imposing mountain that can be linked to another depicted by Goya in a previous work. It is one of the better lit scenes, with the darkest section in the foreground where two figures who seem to be soldiers aim their guns diagonally towards the large crowd of people in the centre of the composition. The most striking figures are the two who are flying through the air. One is pointing towards the mountain in the distance while the other covers her face with a red cloak which stands out against the background. Moffit identified the pair of floating figures as the goddess Minerva transporting Prometheus to Mount Caucasus. Brugada's title, which might have come from Goya or someone in his family, refers to the female name of the biblical demon from the Book of Tobit responsible for the death of all men who married Sarah until the last of them, Tobias, managed to render the evil spirit harmless with the help of the Archangel Raphael.

Asmodeus as a flying demon served as inspiration for the work *The Lame Devil (El diablo cojuelo)* by Luis Vélez de Guevara in which this demon flies above the houses, snooping under people's roofs, and this story has also been suggested as providing a possible meaning for the painting. In any event, flying and travel are a common element of all the interpretations made of this work.

EXPOSICIONES

Pinturas Negras en la Exposición Universal de París

Palacio del Trocadero París 1878

from may 20th to November 10th
1878

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

Hamburger Kunsthalle Hamburg 1980
cat. 298a

Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996

consultant editor Juan J. Luna. From
March 29th to June 2nd 1996

cat. 163

BIBLIOGRAFÍA

Vie et oeuvre de Francisco de Goya

GASSIER, Pierre y WILSON, Juliet

pp. 327-329, cat. 1620

1970

Office du livre

GUDIOL RICART, José

vol. I, p., cat.715

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1970

Polígrafa

Goya's Black Paintings: Truth and Reason in Light and Liberty

MULLER, Priscilla

p 122-130

1984

Hispanic Society of America

Goya. 250 Aniversario

LUNA, Juan J. (Comisario)

p.430-431

1996

Museo del Prado

Las pinturas negras de Goya, Alcobendas

BOZAL, Valeriano

p.72

1997

T.F. Editores

Las Pinturas Negras de Goya

JUNQUERA, Paulina

p. 91-92

2003

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www.museodelprado.es/goya-en-el-prado

ENLACES EXTERNOS