

# THE EXHORTATIONS

CLASIFICACIÓN: PRINTS

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



## DATOS GENERALES

CRONOLOGÍA

1815 - 1819

DIMENSIONES

246 x 359 mm

TÉCNICA Y SOPORTE

Etching and burnished aquatint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

FICHA: REALIZACIÓN/REVISIÓN

22 Aug 2021 / 08 Jun 2023

INVENTARIO

964 -

## HISTORIA

See *Femenine folly*.

There is a print of the posthumous 1848 edition in the Museum of Fine Arts, Boston, and another in the Prado National Museum, Madrid.

## ANÁLISIS ARTÍSTICO

A strange scene in which a horrified, wide-eyed woman recoils without letting go of the hand of a man in a white cap who is bending his head down. The grief-stricken male figure has three arms: one pointing towards the woman, one holding his head, and the third pointing towards a preacher to his left. The cadaverous-faced preacher seems to be admonishing the three-armed man, the woman being the object of his harangue, hence her panicked

expression. In turn, she is advised by a hooded female figure, perhaps a nun with two faces, one on her head and one on her elbow, possibly related to the saying "to talk with one's elbows". Behind her, a deformed being has two faces, one dejected and the other laughable. On the far left of the composition, another man in an apron wears three faces on his head, two from the front and one towards the back, the front ones with a sad and happy expression and the last one as if dead. In the background there is a vague suggestion of something barely recognisable. It could be an eagle holding something in its talons, a monster carrying someone else to the meeting, or a half-dead tree with a white figure tied to it.

All the characters are linked to each other, clasped by their hands to form a sinister chain in which each one bears his own fate. The multiplicity of faces and limbs is related to *Caprice 84. Of lies and constancy*, although in this case not as a symbol of hypocrisy but as a stigma of destiny. Man must choose between two options, liberalism and absolutism. The anguish of the decision is embodied in the three-armed, bowed-headed man. He does not know which path to choose in the face of the dark world before him, for the exhortations of the moralists can be as terrible as the temptations they warn against. Others have interpreted the print as a vision of what a marital separation was like in Goya's time.

The light is arbitrarily concentrated on different parts of the figures in order to focus attention on them and emphasise the gloom that envelops them against the aquatint background. This is in two tones, a medium tone on the figures and the ground, and a darker tone in the upper part of the background, which contrasts with the burnishing on the left thigh of the woman in the centre and on the dress of the woman next to her.

The preparatory drawing for the present print, also entitled *The Exhortations*, has survived.

#### EXPOSICIONES

##### **Goya**

Musée Jacquemart-André Paris 1961  
consultant editor Jean-Gabriel Domergue. From December 1961 to February 1962

1976

##### **Etchings by Francisco Goya**

Johannesburgo Johannesburgo 1974

Boston 1974

##### **Grabados de Goya: colección propiedad de la Biblioteca Nacional, que se conserva en su Gabinete de**

Casa de la Amistad de Moscú Moscow 1979  
exhibition displayed from January 18th to 31st 1979

##### **Goya y el espíritu de la Ilustración**

Museo Nacional del Prado Madrid 1988  
from October 6th to December 18th 1988. Exhibited also at Museum of Fine Arts, Boston, January 18th to March 26th 1989; The Metropolitan Museum of Art, Nueva York, May 9th to July 16th 1989, Madrid curator Manuela B. Mena Marqués, scientific directors Alfonso E. Pérez Sánchez and Eleanor A. Sayre

##### **Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828 Bordeaux. 1746-1996**

Galerie Kornfeld Bern 1996  
from November 21st 1996 to January 1997

Zaragoza 1996

##### **Goya. 250 Aniversario**

Museo Nacional del Prado Madrid 1996  
consultant editor Juan J. Luna. From March 29th to June 2nd 1996

##### **Goya grabador**

Museo del Grabado Español Contemporáneo Marbella 1996  
from March 8th to May 5th 1996

##### **Ydioma universal: Goya en la Biblioteca Nacional**

Biblioteca Nacional Madrid 1996

London 1997

from September 19th to  
December 15th 1996  
cat. 309

Madrid 1999

**Schlaf der Vernunft. Original  
radierungen von Francisco de  
Goya**  
Munich 2000

Bilbao 2012

**Goya et la modernité**

Pinacothèque de Paris Paris 2013

from October 11st 2013 to March  
16th 2014

cat. 216

2022

**BIBLIOGRAFÍA**

HARRIS, Tomás  
p. 399, cat. 263  
1964  
Bruno Cassirer

**Vie et ouvre de Francisco de  
Goya**

GASSIER, Pierre y WILSON, Juliet  
p. 326, cat. 1596  
1970  
Office du livre

**Catálogo de las estampas de  
Goya en la Biblioteca Nacional**

SANTIAGO, Elena M. (coordinadora)  
p. 244, cat. 393  
1996  
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CARRETE, Juan, MATILLA, José Manuel,  
AULLÓN DE HARO, Pedro, BOZAL, Valeriano,  
GLENDINNING, Nigel, VEGA, Jesusa y BLAS,  
Javier  
p. 111, cat. 36  
1996  
Real Academia de Bellas Artes de San  
Fernando y Calcografía Nacional

MATILLA, José Manuel  
pp. 140-141, cat. 48  
2000  
Edizioni de Luca

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo  
p. 275  
2013  
Pinacoteca de París

**Goya. In the Norton Simon  
Museum**

WILSON BAREAU, Juliet  
pp. 204-211  
2016  
Norton Simon Museum

TORAL OROPESA, María and MARTÍN  
MEDINA, Víctor  
p. 99  
2022  
Museo de Bellas Artes de Badajoz y Diputación  
de Badajoz

**PALABRAS CLAVE**

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