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

Etchings by Francosco Goya
Johannesburgo Johannesburgo 1974

1976

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

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

Zaragoza 1996

Ydioma universal: Goya en la Biblioteca Nacional
Biblioteca Nacional Madrid 1996
from September 19th to December 15th 1996
cat. 309

London 1997

Madrid 1999

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

Bilbao 2012

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March

2022

16th 2014
cat. 216

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
Ministerio de Educación y Cultura, Biblioteca Nacional

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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